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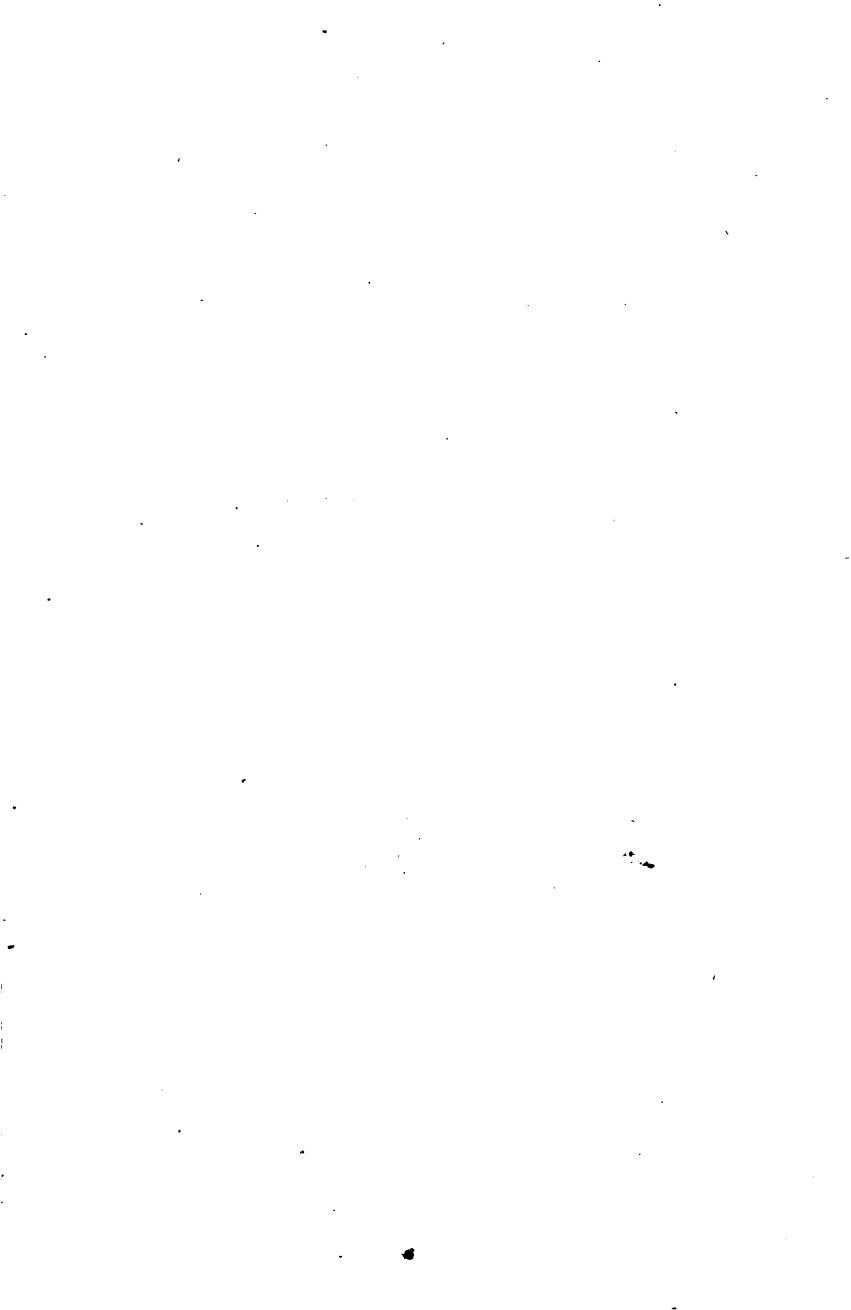
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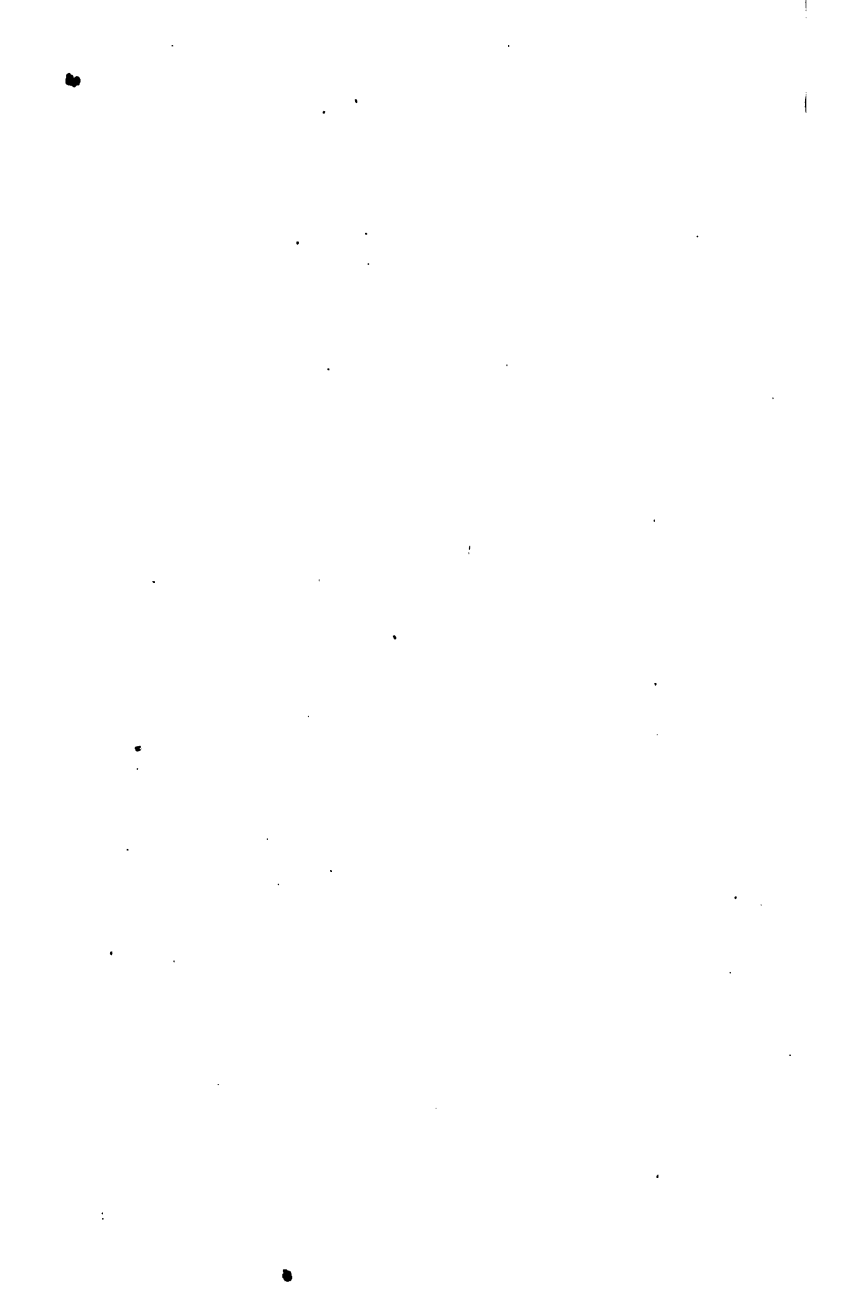
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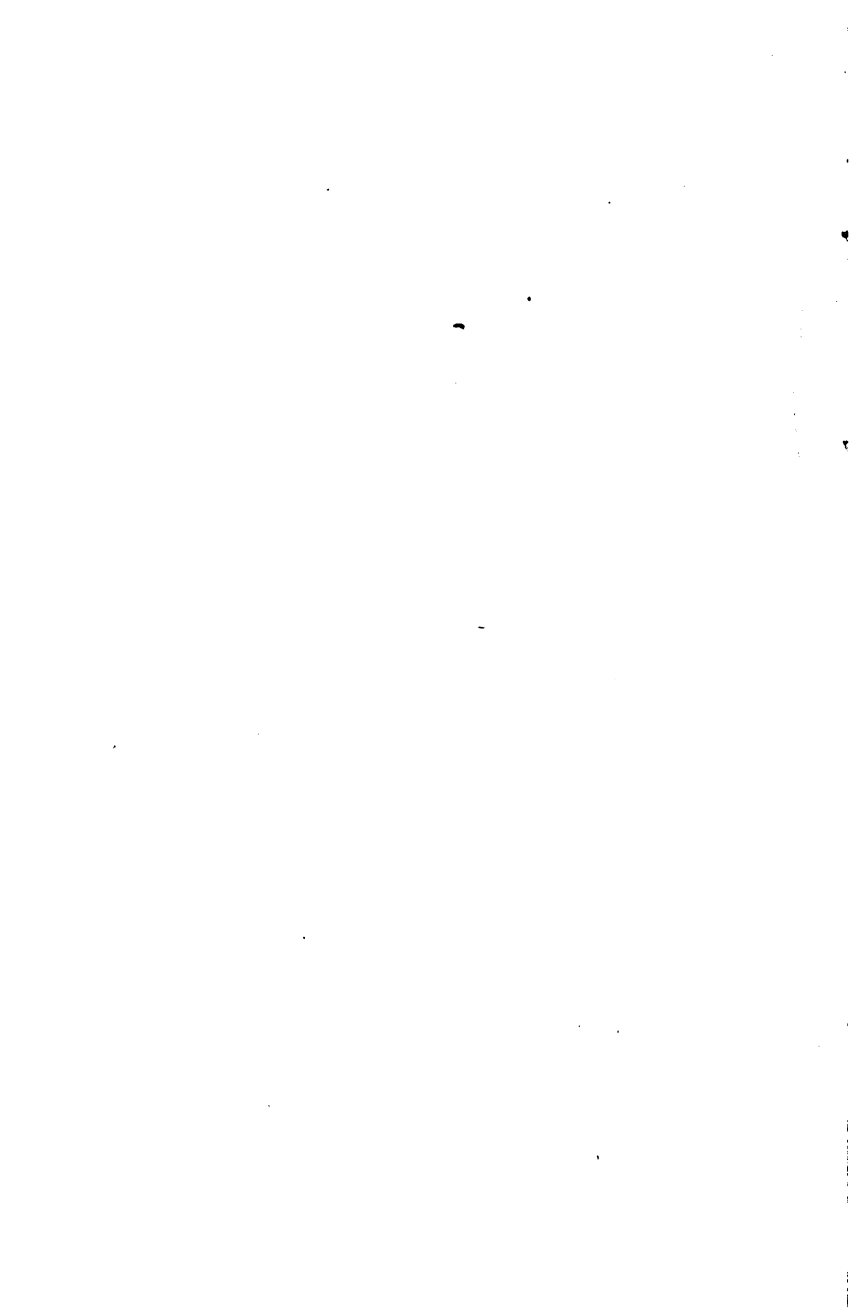
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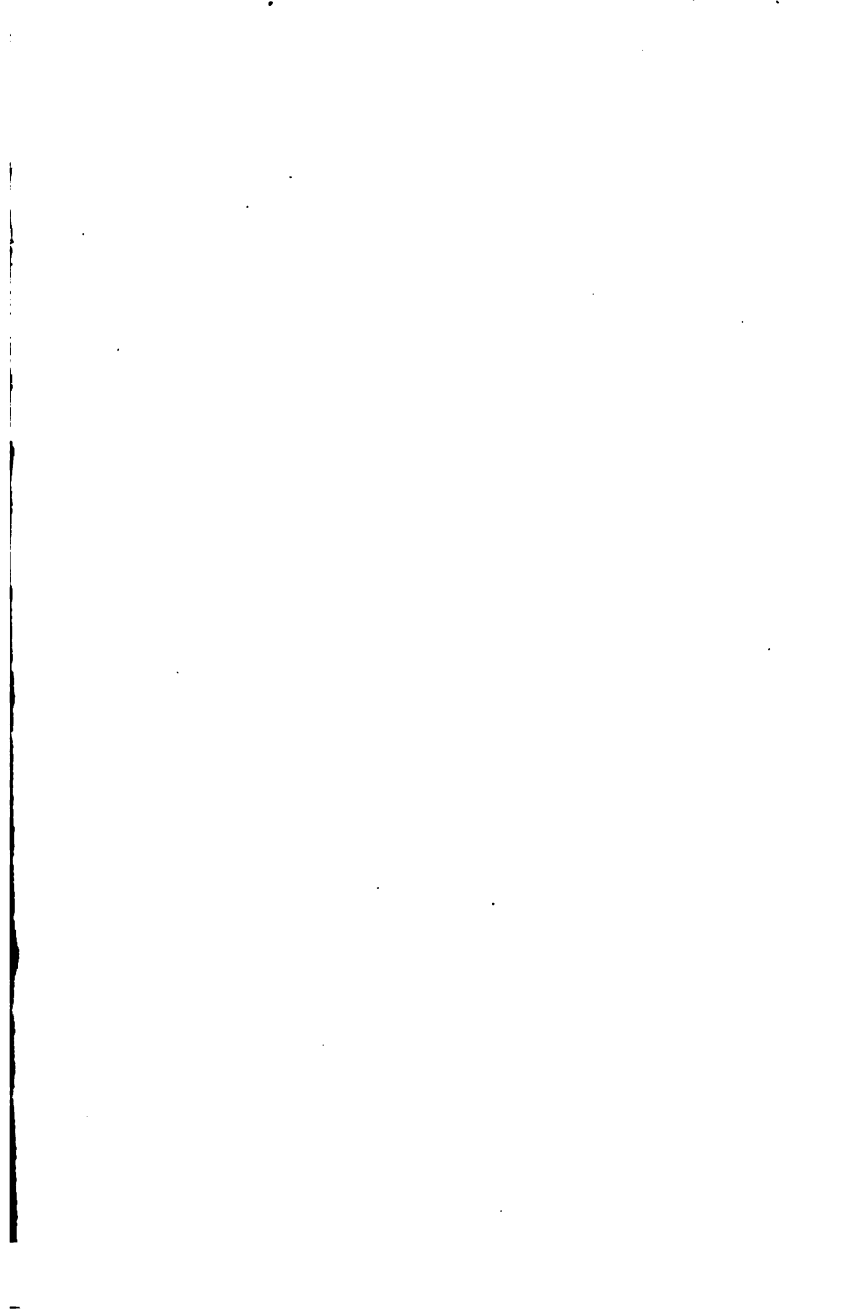


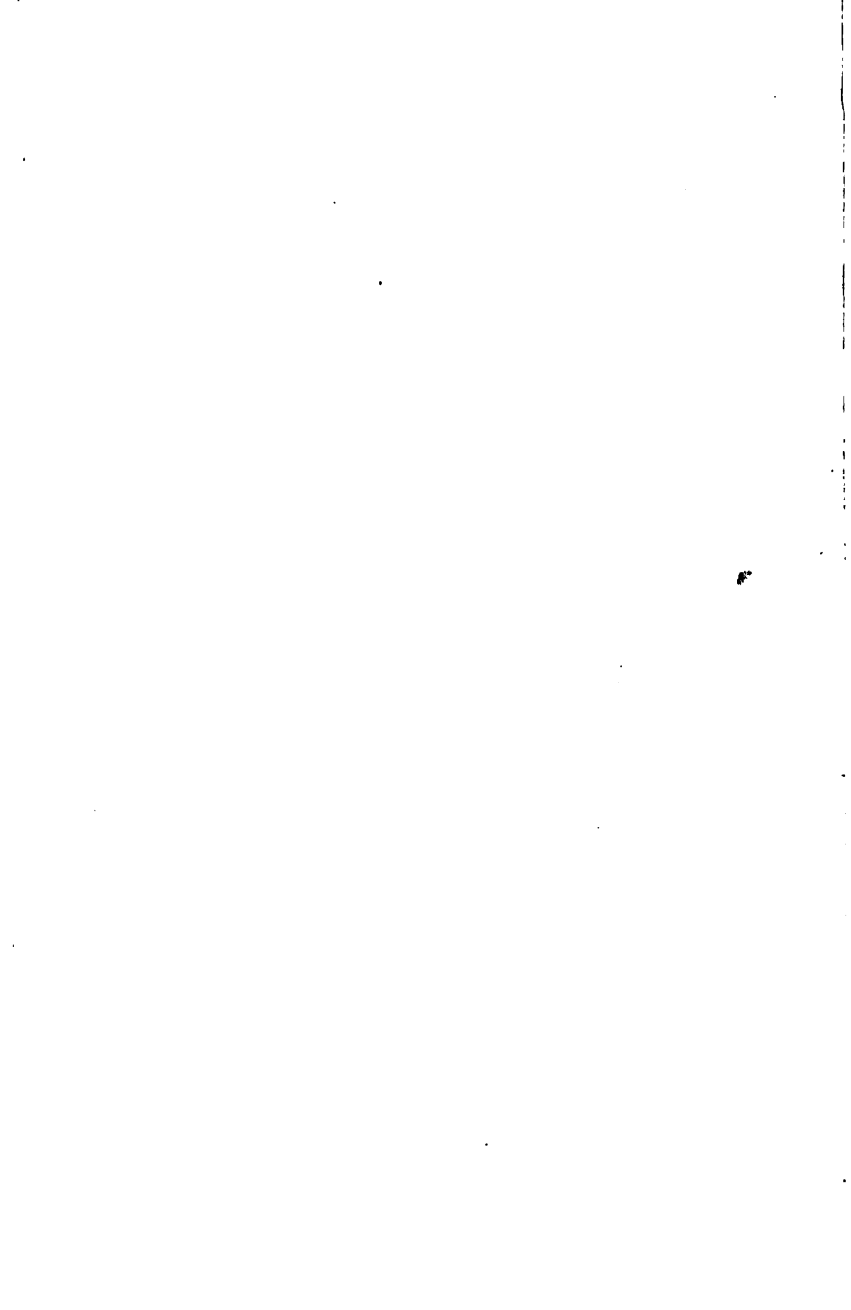


SCHOOL EFFICIENCY MONOGRAPHS

STANDARDS
IN ENGLISH
MAHONEY







STANDARDS IN ENGLISH

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SCHOOL EFFICIENCY MONOGRAPHS

STANDARDS IN ENGLISH

**A COURSE OF STUDY IN ORAL AND
WRITTEN COMPOSITION FOR
ELEMENTARY SCHOOLS**

BY

JOHN J. MAHONEY

**PRINCIPAL STATE NORMAL SCHOOL
LOWELL, MASSACHUSETTS**



**YONKERS-ON-HUDSON, NEW YORK
WORLD BOOK COMPANY**

1917

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PREFACE

THE Course of Study herewith submitted is the outcome of an investigation of the language problem in Cambridge, Massachusetts, which was carried on for a space of two years, 1913-1915, under the direction of the writer, who during that period served as Assistant Superintendent of Schools in the city named. It would seem to be important at this time to state the purposes, methods, and results of that investigation, in order that those who think it worth while to use this course may be able properly to do so. Hence the following:¹

In January and February, 1913, a series of conferences on English in the Cambridge public schools brought out the following points:

1. That the English work in the schools was unsatisfactory. (Proposition tentatively accepted.)
2. That there was considerable haziness of opinion as to just exactly *wherein* it was unsatisfactory. (Examination needed.)
3. That there was also considerable haziness of opinion as to just exactly *why* it was unsatisfactory. (Examination needed.)

EXAMINATION OF PROPOSITION No. 2

Having accepted as tentatively true the first proposition, it became necessary before any advance step could be taken to find out definitely and clearly *just what was the matter* with the English. The place selected for investigation was the first-year work in the High and Latin School. This grade was chosen because it seemed logical to assume that pupils, on graduating from the elementary school, should show a definite standard of achievement, which might be expressed simply and concretely.

¹ Reprint from *School and Society*, issue of July 17, 1915.

PREFACE

(The definition of the standard was confined first to written English.)

The beginning of this investigation (to discover a standard for the elementary schools) was made from a negative viewpoint. Following a conference with the teachers of freshman English, in which the purpose of the investigation was talked over at length, a questionnaire was sent to them. They were asked to state very concretely the important weaknesses found most conspicuously on freshman papers. They understood that they were to set down those weaknesses which, by their very nature, branded an English paper as unsatisfactory from the point of view of a teacher of freshman English. Conversely, of course, it followed that the absence of the weaknesses set down would mean work *satisfactory* from the same viewpoint.

The conspicuous weaknesses were reported by eighty per cent of the teachers as follows:

1. *Poor sentence structure.*
 - (a) The comma sentence.
 - (b) The clause sentence.
 - (c) The sentence with marked awkwardness.
2. *Misspelling of common words.*

In the week following, a freshman test was given under rigid conditions, and corrected for the above points only. Thirty per cent of the papers revealed poor sentence structure. Shortly afterwards a similar test was given in the graduating classes of the elementary schools, and, corrected with these points only in mind, revealed *thirty-six per cent* of the papers as poor in sentence structure. (The misspelled words were tabulated also on a percentage basis. Unfortunately, the tabulations are not just now at hand. The statement, however, as to the prevalence of common words misspelled was borne out.)

Taking, then, the result of the above examination, both of teachers and of pupils, as a basis, we succeeded, after a series of conferences, in formulating the following as a standard of achievement in English for pupils about to enter the High School:

Pupils should be able (a) To write an interesting *page of clean-cut sentences, unmarked by poor spelling* or common grammatical errors. (Based on above.) (b) To talk for a few minutes in an interesting way, using clean-cut sentences and good enunciation. (Formulated by teachers in conference.)

These points — *minimum standards* — were made the end to be attained by the new course of study which it became necessary to write. From the standpoint of economy of time, the first advance step had been taken by defining clearly *just what was most conspicuously the matter* with the work in English at a certain stage. To remedy what was wrong, teachers were told very distinctly *what to do*. They might do more. They might teach the idea of the paragraph. They might teach various points of technique and of style in the upper grades. In the course of study as laid out, work of this kind was included. But there was to be no more “shooting in the air.” Certain things were to be done, regardless. And these things were of so elementary a character that the *teachers knew they could be done*.

The next step was to set down in a course of study *how* they could be done with *most economy of time*, so that further time might be secured for points only less essential. This meant

EXAMINATION OF PROPOSITION No. 3

Why was the work unsatisfactory in the elementary school? Of course, it immediately appears that the chief reason was the absence of any such definite ultimate goal as above set down. This goal having been fixed, however, there remained to investigate, from the point of view of economy of time in English, what changes, if any, and what additions, if any, should be made in the course of study then in existence.

Another series of conferences was held with teachers, and the course of study examined. The following points were brought out:

1. Waste existed because not enough time was devoted to the study of English and English grammar combined in grades 6, 7, and 8.

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2. Waste existed in that teachers were not by any means agreed as to what the term "English" really meant. Some thought of it mainly as grammar. Some thought of grammar teaching as the chief means toward securing good English. Some disregarded oral English as a factor almost entirely. Unanimity of viewpoint was lacking.

3. Waste existed because the course was outlined, grade by grade, in a general way, with considerable general repetition, no definite step by step advance being indicated. There was need of *standardization* all along the line.

4. Waste existed in that unimportant technicalities were found emphasized in the course, while those of most vital importance were largely subordinated. Furthermore, certain technical points were introduced in the course at points where they could be taught only with great waste of time, if at all. An instance of this is "shall and will"—grade 3. Proper emphasis, proportion, balance, was lacking.

5. Waste existed in that some of the methods used in teaching were of a kind not likely to yield the greatest commensurate results. The reproductive form of the theme was too much in evidence. Some teachers still clung to the idea of asking for long, carefully planned themes, infrequently written. An examination into the character of the subjects assigned brought out the scarcity of the subject that was at the same time pointed and stimulating.

6. In oral English waste existed in that not enough time or serious, intelligent practice was given to it to secure any results worth while. Inaccuracies in speech were drilled on in haphazard fashion, teachers too often relying on rules of grammar rather than on stimulating and continuous drill to establish correct forms. Mumbling and indistinctness of articulation testified to the fact that the recitation was not used as a medium for the teaching of oral English.

And so on.

The task became to formulate a course of study definite in its aim, clear and simple in its requirements grade by grade, suggestive and economical as to its methods—the end being to

PREFACE

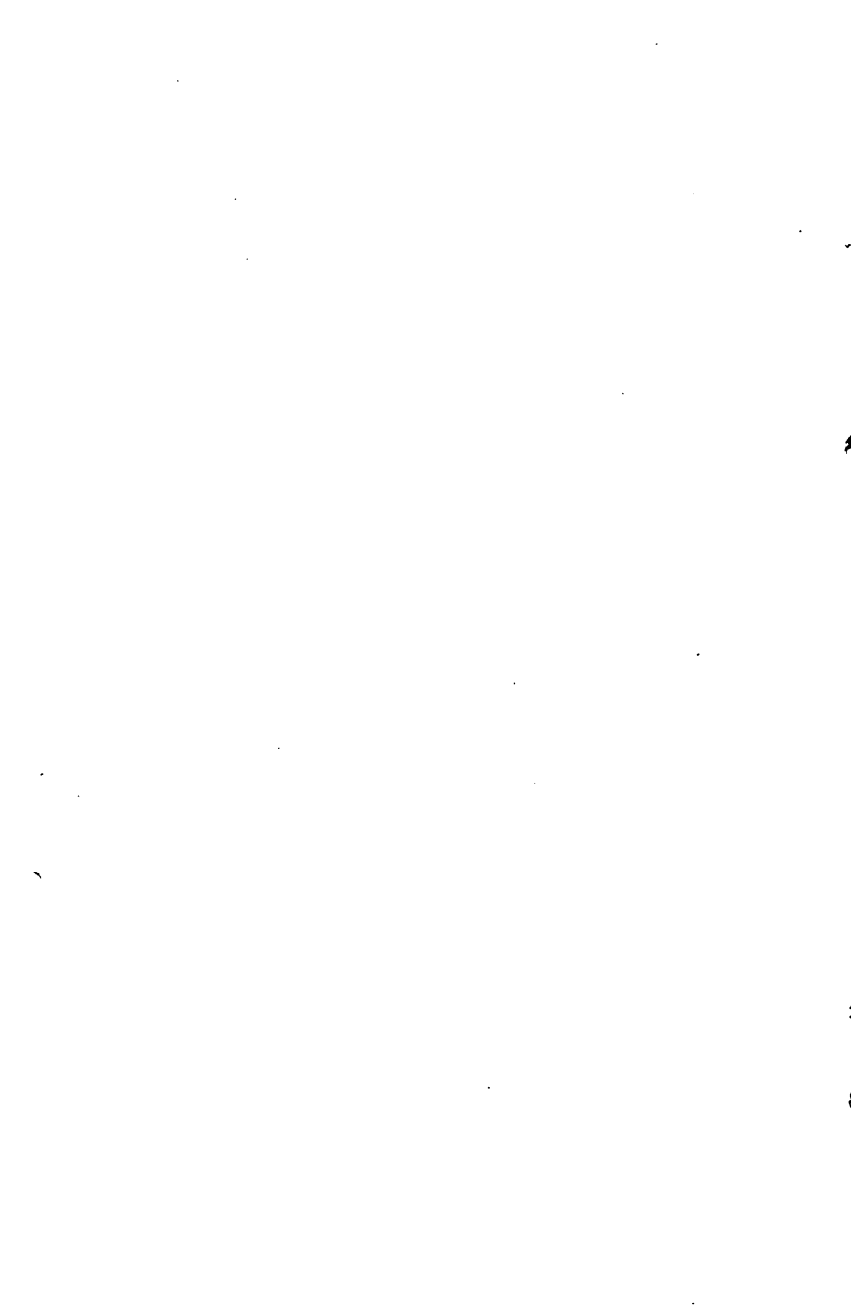
attain a minimum standard of achievement with little waste of time or energy. The most important and the most difficult piece of this task became the setting of *grade standards* which might serve as suggestions to the teacher in any grade as to what she might reasonably be expected to accomplish in that grade. This task has been partly accomplished. Even if the results do not come up to our expectations, it will nevertheless have been worth while. It has opened our eyes to the fact that there are many ways in which we can secure economy of time in the teaching of English.

Since the above was written, the course has been finished, and has lived through its trial stage. In the making of it many people have had a share, notably those Cambridge teachers who served on the several committees. To these teachers and to the Superintendent of the Cambridge schools, Mr. M. E. Fitzgerald, the writer acknowledges his indebtedness. To the various other people, teachers and writers of courses, named and unnamed, whose ideas have been appropriated as needed, the same acknowledgment is due. It may seem ungracious, when so many have helped, to name specifically one or two. It cannot be left unsaid, however, that this course would be a far poorer one had not the writer enjoyed the collaboration of Superintendent Bernard M. Sheridan of Lawrence, whose work in the language field has won country-wide recognition. To him, especially, the undersigned expresses obligation.

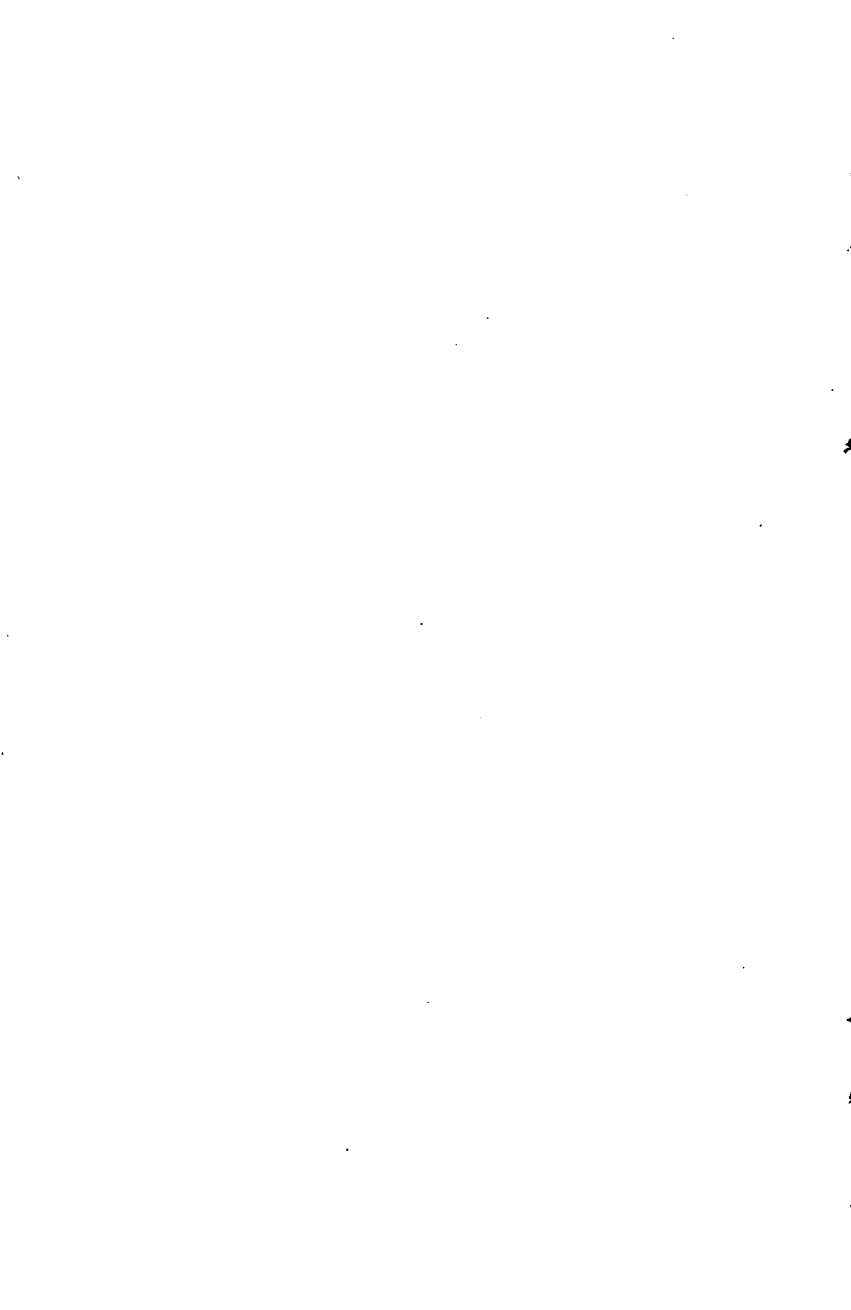
JOHN J. MAHONEY

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PART ONE
A COURSE IN LANGUAGE



STANDARDS IN ENGLISH

PART ONE

A COURSE IN LANGUAGE

WHAT WE MEAN TO TEACH

PART I of this pamphlet is given the title "A Course in Language." Just what do we mean by that word "language"? It may be that we all have the same understanding as to what the term implies. If so, very good. If not, we shall waste a great deal of time in hazy thinking at the very outset. Teachers generally agree as to what "arithmetic" means, and as to the range and choice of topics to be taught in an arithmetic course. "History" causes little misunderstanding. "Geography" means but one thing. But when it comes to "language," one teacher is apt to think of it as one thing, another teacher as another.

For purposes of clearness, then, it is highly important to write down specifically at the very outset just what phases of school work we are to deal with in this course. Here they are:

1. *Oral language*

- (a) Training and practice in connected talking.
- (b) Voice, articulation, pronunciation, inflection.
- (c) Exercises on common errors of speech.
- (d) Building up a vocabulary.

2. *Written language*

- (a) Training and practice in written composition.
- (b) Exercises in technicalities of written work, including spelling.

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Technical grammar is not included in this language plan. Too many teachers still regard technical grammar as the backbone of language teaching, and too many courses still yield to this subject the great proportion of the total amount of time given to language work. As a matter of fact, however, rules of grammar do not fashion speech; they record its crystallization. They never establish habits of correct usage; they serve rather to make that usage more intelligent and self-directive. Knowledge of the rule would be sufficient "if to do were as easy as to know what 'twere good to do." Every teacher knows that it is not. Technical grammar has a place in the grammar school. Its value in linguistic training is by no means unimportant. Teachers will continue to teach it as heretofore within the time specially allotted to the subject in the school program. But they are not to teach it in the time allotted to English as outlined.

Besides grammar, the broader field of English in the elementary school includes reading, literature, and spelling. The fact that these subjects, like grammar, are excluded from consideration in the present language plan does not mean that teachers should not use these subjects for the purposes of teaching language. As a matter of fact, there is included in this pamphlet a Course in Literature. It is set down as a separate course and given a special time-allotment for purposes of clearness only. No teacher will hesitate, however, to make an intelligent correlation here. That every lesson should be a language lesson is very trite, but also very true. The reading period and the language period may often be so conducted as to be considered two halves of one whole. By means of the reading lesson, completed by the language lesson, the child not only grows in knowledge and appreciation of the best

things written in English, but also in mastery of form and ability to speak and write more effectively. Technical grammar, in the grades where it is studied, should be of great help in rationalizing the use of correct forms of speech. The history lesson, too, offers an excellent occasion for practice in oral language. Nevertheless, none of the language training incidental to these subjects should be regarded as substitutes for the distinct teaching of language as outlined in this pamphlet. The specific lines of language work laid down in this course must be given their full quota of time each week, in addition to having the contributory value of the other English subjects.

HOW MUCH SHALL BE TAUGHT?

So far we have been saying that this course in English is intended to include certain particular phases of language work and to exclude others. We have indicated in a general way the scope or range of the course, and in a general way have set certain limitations on it. It now becomes necessary to ask a few pointed questions. Just how much are we to expect, in the way of English power and accomplishment, from a pupil graduating from the elementary school? In terms of the outline above set down, what standard of attainment can we reasonably expect from the grammar-school graduate? What are the things, put concretely, that the pupil must know; and conversely, what are the mistakes that he must not commit? What, in brief, should be the aim of this language course?

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THE AIM OF THIS COURSE IN ENGLISH

The question last asked really includes the others. The aim of this course in English for the elementary schools is:

1. *To graduate pupils able to talk or recite for a few minutes in an interesting way, using clean-cut sentences and good enunciation.*
2. *To graduate pupils able to write an interesting paragraph of clean-cut sentences, unmarked by misspelled words and by common grammatical errors.*

Courses of study in English, as a general thing, have been very vague in their requirements and have usually called for more on paper than could possibly be accomplished. In language, as in other elementary-school subjects, we must hark back to the essentials. There are a good many things that we should teach, if we can. There are a few things that we must teach. We must graduate pupils from our elementary schools able to talk and write as above set down. The requirements stated may seem somewhat arbitrary. They may seem not to tell the whole story. As a matter of fact, we may well expect teachers to do more with the great majority of the pupils in the grades. But teachers *may not do less*. The requirements are reasonable and definite. They constitute a goal toward which teachers may work from the first grade up. This is the minimum standard of achievement for the elementary school. There remains to indicate in this connection, still with a view to definiteness, the minimum standard of achievement, the degree of accomplishment which *each grade* should strive for in the teaching of both spoken and written English. An attempt will be

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made to do this under the assignment of work by grades. If this standard can be set, definitely, grade by grade, a great step in advance will have been taken, because teachers will *know*, from the first year up, just what they are expected to accomplish in English, just as they know this now with regard to arithmetic or grammar. Before attempting this, however, it becomes necessary to take up the topics of spoken and of written English separately, and to point out some of the problems there found.

(1) ORAL LANGUAGE

Not very often is the individual called upon to submit to a test of his knowledge of arithmetic or history or Latin. But his spoken English is being passed upon by his fellow men every day of his life; and largely upon the basis of this test is he adjudged an educated or an uneducated man. Moreover, success in business and intercourse with people depends more than is commonly realized upon power to talk well. Yet of all the subjects in the classroom this is most ineffectively taught. Indistinct utterance, grammatical inaccuracies, a poverty of words, a lack of anything approaching fluency — these are condemning characteristics of too many of our grammar-school graduates. Some of the causes of the failure to secure results may be here noted:

1. Oral work is frequently not regarded as a help to written composition. Too often a subject is assigned or chosen and the pupil told to write; that's all. As a matter of fact, oral work should almost invariably accompany written work. Both are but forms of self-expression. The boy who learns to talk well will write well inevitably.

2. The other subjects of the program are not utilized as a help in teaching oral composition. The reading les-

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son, with its discussion and story telling, the history recitation, current events, even arithmetic itself — all provide occasion for a “free and natural use of language on the part of the pupils and for fruitful observation of their speech on the part of the teacher.” The pupil should be encouraged, when he recites, to recite in an orderly way. This in time tends to beget orderly thinking and leads to orderly presentation of thought in all composition work. The process is slow, and the results secured in any one year may seem disappointingly meager. Teachers should remember that there are other years ahead, and that the school cannot work wonders when its influence is confined to five hours in the day of twenty-four. They should also remember, though, that “every lesson is a language lesson,” and intelligently make use of the many means presented to purify the child’s language and cause it to grow.

3. Subjects assigned for oral language are often indefinite and uninteresting, often *too large*. There is nothing gained in holding an exercise merely for the sake of leading children to talk. It should have that dynamic quality that makes children see some purpose in the talking. The other subjects in the program, as suggested above, contribute to this end. A common mistake is to allow pupils to talk on subjects *vague* and *large*. The subject should be very definite and limited in its phases. (This topic is merely referred to here. For a fuller discussion see under “Written Language,” page 16.)

4. Much of the mumbling and indistinctness of articulation so common in school is due to the fact that the child has not the conception that he is addressing an audience with the purpose of actually saying or telling something worth while. In reading, he reads to the teacher with the audience behind him. In recitations,

he recites to the teacher, and what he says is lost on those in the rear. Since he has no interest in talking clearly and distinctly, that his fellow pupils may hear, he does not do so. The teacher should, at all times, try to establish the situation of *pupil talking* and *audience listening*.

5. Children persist in grammatical inaccuracies because teachers too often rely on rules of grammar to correct them. The pupil hears these incorrect forms over and over again on the street. Obedient to the principle of motor reaction, such forms invariably "write themselves out" in his daily speech. It is of little avail that the pupil knows what is the right. He must hear it; say it; say it again and again and again; say it until the motor reaction is so strong that the right form stamps its impression on the spinal cord and wipes out the wrong. This means continued practice on the right forms of speech.

The above points are stated at this time briefly. This brevity, however, implies no disparagement of their importance. Teachers, it is felt, will recognize their importance, and teachers are asked to refer to them again and again for guidance when the work in oral composition seems discouraging. This work undoubtedly will seem discouraging at times. At best it is hard to measure from year to year the growth in a child's power over speech. And with the measure of growth lacking, the task of counteracting during the five hours in school the demoralizing influences of the street becomes, to say the least, a joyless one. It is the purpose of this course, however, as before stated, to suggest to teachers definitely, both in oral and in written English, just what and just how much they are to do, grade by grade. These prescriptions will in themselves constitute a yardstick for measuring growth in English power. No claim is made here that these prescriptions are necessarily the ones that should be

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made. If the teaching of oral English is the most difficult task the school has to face,—and it undoubtedly is,—then the attempt to organize and standardize a body of teaching material hitherto largely unorganized and unstandardized is difficult, too. Everything, however, has a beginning. This course—in so far as it relates to oral English—will have made a very good beginning if it points out clearly the causes of failure in the past, and sets out a few guideposts and a few milestones on the road to future achievement.

In the outline (p. 1) the scope of the work falling under the head of oral English was indicated in this way:

1. Training and practice in connected talking.
2. Voice, articulation, pronunciation, inflection.
3. Exercises on common errors of speech.
4. Building up a vocabulary.

A little discussion on these headings may not be out of place here.

1. TRAINING AND PRACTICE IN CONNECTED TALKING

This work is most valuable when it stimulates the child to *free self-expression*. Every teacher knows the difficulty of inducing children to express themselves with any degree of freedom with regard to their own experiences. Indeed, a great many teachers are of the opinion that most children have no experiences about which they can talk. This certainly would seem true, if we are to judge from the utter dumbness and painful embarrassment displayed by so many victims during the period assigned to oral composition. It is a fact, however, that with skillful stimulation and encouragement, the pupil talks best and most interestingly on subjects that represent his personal knowledge, peculiar to himself.

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The imagination, also, especially in the case of younger children, furnishes a fertile field for exploitation. The child knows what the pleasures of imagination are. He could as soon stop thinking as stop imagining. If the atmosphere in the schoolroom is right, he will not hesitate even to imagine "out loud." Teachers *can* induce pupils to talk from the storehouses of their experience and their imagination. It is no easy task, as admitted above; but it is distinctly worth while.

This point is here brought out because of the fear that in the period devoted to oral composition too much time has been given hitherto to merely reproductive talking. Pupils have been asked to retell a story read by the teachers or by themselves, or in some way to *reproduce* something that *others* have said, done, written, or thought. Memory is the principal factor in this kind of work; original thought and experience are not developed by it to any considerable degree. As a source of thought for oral composition, therefore, reproduction should be sparingly used.

Yet it must be said again, in this connection, that there is no thought of depreciating the value that must come to oral language from the use of the daily school program with all the abundant and rich material provided by the work in reading, literature, history, nature study, picture study, etc. Once more, "Every lesson is a language lesson." Every time a child talks he is talking "oral language," if one may so express it. The teacher who skillfully avails herself of all that is appealing, thought-provoking, dramatic, inspiring, in the daily program will not go far wrong. On the contrary, she will, in all probability, be teaching in a very stimulating way. But then, after all, if she does this, she will not be asking children simply to reproduce, in the sense referred to above.

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Another thought: Oral composition means more than mere "talking" on the part of the pupil. There is an old saying that "talk is cheap." It is to be feared that not a little of the "talking" that takes place in the "oral language" period is cheap, indeed, in the sense that it is of little value, except as it gives the teacher a chance to engage in the somewhat negative performance of correcting occasional grammatical errors. It profits little that children should merely talk. They should talk to *some purpose* — to different purposes, in fact, at different times. Just what these purposes or aims are, both the teacher and the pupils should have in mind at all times. It is even more important in the case of spoken than of written English that teachers from grade to grade should know just what they are aiming at, and why. For all the qualities that are to be developed in the written composition may be, and ought to be, developed first in the oral work: good sentences, grammatical correctness, choice of words, and so on. The development, of course, will have very humble beginnings. But there must be development, improvement, all along the line, or the work is aimless. "The pupil who talks well will write well." Is it not so?

2. VOICE, ARTICULATION, PRONUNCIATION, INFLECTION

"Talk distinctly! Don't mumble your words!" The writer recommends this as a slogan to every teacher of oral English. For some reason or other these matters of voice, articulation, etc., have been yielded little place heretofore in most language outlines. This may be due to the fact that only recently has oral English come into its own as an important phase of language instruction. However this may be, it must be evident that the topics above mentioned are tremendously important if teachers

are to approximate the end of our English teaching. When pupils write, the unforgivable sins are bad sentence-structure, grammatical errors, and misspelled words. Correspondingly, when pupils talk, the unforgivable sins are again grammatical errors of speech and indistinct, slovenly vocalization. The *American voice* has long been criticized. And it is undoubtedly too much to expect that teachers can find time to change the unlovely quality of voice so many times encountered in their pupils. That would mean a special course in voice training, which, however desirable for its results, is regrettably beyond our scope. But teachers can insist that pupils open their mouths and sound final syllables and consonants. Teachers can insist that pupils talk in a tone that can be heard clearly by the boy in the back seat. Teachers can, by persistent drill on words commonly mispronounced or half pronounced, do a great deal toward making oral English in the University City a model for places of supposedly less culture. Teachers can, by keeping eternally at it, abolish the "schoolroom tone" and that very fashionable inflection manifested by keeping the voice up, instead of letting it down at the end of a sentence. These things can be done, and teachers are asked to keep at them everlastingly.

Below are noted some of the oral defects most commonly occurring. The Appendix includes lists of words commonly mispronounced. It is not meant that either of these lists should be prescriptive; every teacher will think of many more instances, and better ones, than those cited. It is really far more important that each teacher should make her own lists from year to year, using the material suggested only in so far as it suits her needs. And most important of all is consistent, persistent drill. "Talk distinctly! Don't mumble your words!"

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Some of the mispronunciations to be especially noted:

1. "Talkin'," "writin'," etc.
2. An *r* is often inserted or added when none ought to be heard, as "I saw-*r* a ship"; "Emma-*r* Abbott."
3. Careful attention should be given to the proper pronunciation of the vowel *u*, as in *Tuesday*, *duty*.
4. *Th* is often pronounced as *d* or *t* — as found in *dem* for *them*, or *tree* for *three*.
5. *Len'th* and *stren'th* are heard for *length* and *strength*.
6. *Winder* for *window*; *want ter* for *want to*; *yeh* or *yep* for *yes*. And so on.

Words and phrases for special practice:

1. Sleep, sleek, sleet, sleeve.
2. Twelfth, breadth, length, depth, strength, width.
3. Particularly, especially, certainly.
4. Just, worst, crust, finest, youngest, greatest, breakfast.
5. Kindness, goodness, helpless, thoughtless, careless.
6. Give me, let me, was he, I don't know, don't you.
7. Whittle, whistle, wheel, white, when, whether, which.
8. Would you, could you, did you, can you, had you.
9. This one, that one, which one, let her go, let him do it.

3. EXERCISES ON COMMON ERRORS OF SPEECH

Unlike the errors just dealt with, which are found in spoken language only, grammatical inaccuracies mar both oral and written language. The boy who says "he don't" will write "he don't" invariably. Therefore the teacher should and will strive to correct such inaccuracies both in the oral language period and when they appear on the written page. They are treated in this course as a phase

of oral English because of the conviction, expressed before, that the pupil who talks correctly will write correctly. The teacher has a dozen opportunities to correct oral errors, to every one in written work. This happens naturally, because even in school pupils talk — at least they should talk — much more than they write. Right here, however, it may be said again — what has been said already — that common errors of speech cannot be corrected through the medium of lessons in technical grammar. It is no doubt true that certain rather subtle phases of correct speech are best understood and mastered only after the grammar of the mother tongue or of a foreign language has been taught. This does not apply, however, to the kind of ungrammatical speech indulged in by the average schoolboy. Such a boy may know, as he knows the batting averages in the Big Leagues, that the verb and its subject must agree in number. For all this he serenely uses “they was” in private conversation and in the language period. *Good English is a habit. It must be mastered by practice, not by rule.* This fact cannot be emphasized too strongly.

At first thought it would seem rather an appalling task to attempt to correct in the eight years of the elementary-school course *all* the grammatical inaccuracies heard in the classroom. There is, indeed, no thought that this result will be obtained. We must not expect what is at least improbable, if not impossible. It is interesting to note, however, that, after all, the actual range of errors made by children is small. Verb errors make up a very large proportion of the total number. The misuse of pronouns is alone responsible for a great many more. Some one has estimated that if children could be taught to use correctly the past tense and perfect participle of thirteen verbs, one sixth of all the errors made by the

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children could be eliminated. The task, though difficult enough, is really not so difficult as it seems. In the outline by grades, under the head of oral English, teachers will find certain errors allotted to each grade.¹ The distribution is an arbitrary one, and the lists have been made comprehensive rather than selective. Teachers need not take up every error noted. They most positively should not drill on errors simply because they happen to be listed for the grade. Some errors they will recognize as important and typical, and will drill on these unremittingly. So, too, they will select errors listed for grades either above or below their own, and will drill on these, likewise unremittingly, should the needs of the class demand it. All of which means only that teachers will use their common sense in this, as in other phases of school work. Given common sense, systematic drill, and a patient optimism, the task of purifying the child's language becomes one not unconscionably hard.

We have been emphasizing drill, repetition, rather than formal grammar, as the means of eliminating grammatical errors. A caution is needed here. In language, as in every other school subject, repetition soon begins to illustrate the application of the law of diminishing returns. Sheer, straight, unadulterated drill is seldom a dynamic activity. It may, indeed, bring results; but they come only at a vastly uneconomical expenditure of time and toil. The young child, in particular, has no special incentive to talk correctly. Indeed, he will hate the very notion of talking correctly — just as so many children in the past have hated this or that exercise in school — if correct forms are the teacher's excuse for hours of hateful drill. But if the element of a real, lively interest can be secured in

¹ See pages 47, 55, 66, 77, 94, 109, 125, 141.

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this work, the curse is removed. *The exercises that aim to inculcate correct forms should be made as interesting as possible, to the end that attention may be effortless and recollection pleasant. In fact, the play's the thing.* This idea is embodied in the Formal Language Games which appear in the Appendix (page 184). These games are interesting because of the activity involved. Constant repetition is a factor, but it is called forth by a natural situation. Games such as those suggested are no experiment. They have been tried out in Cambridge with marked success. In fact, many of the illustrations cited have been furnished by a Cambridge teacher, who has used them for years. Teachers are asked not necessarily to adopt these particular games, but rather to adopt the idea and to invent others in accordance with the needs of their classes.¹

4. BUILDING UP A VOCABULARY

This is a topic to be worked upon largely in the upper grades, and will be given some specific attention in the outline for those grades. The writing vocabulary of a child is smaller than his speaking vocabulary, and much smaller than the one familiar to him through his reading. It becomes the task of the school to induce the child to use first in speech, and second, on the written page, some of the expressions which he gleans through his reading in school or out of it. This can be done consciously by the teacher, but it should not be done arbitrarily. The "spelling-sentence" is a type of exercise that has been much overworked and much abused. But the "spelling-sentence" can readily be made to serve the purpose of

¹ For other language games see *Language Games for All Grades*, by Deming, published by Beckley-Cordy Company, Chicago; a very helpful little book.

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vocabulary building if the teacher skillfully forms a correlation here with written English. Adjectives and verbs offer the best material for vocabulary building, and the occasional lesson in synonyms is valuable. As a phase of vocabulary building, also, pupils should be led to enlarge their stock of connectives, to the end that sentence transition may not always turn on the crude use of the stock conjunctions "and," "then," "but," and "so." In the upper grades it is well worth while to give lists of connectives and allow children to experiment with their use, after some study is made of that use through the medium of the reading lesson or of some good models. But of this, more at the proper time.

(2) WRITTEN LANGUAGE

The aim of the work in written language has already been set down:

"To graduate pupils able to write an interesting paragraph of clean-cut sentences, unmarked by misspelled words or by common grammatical errors."

From what has been said already, and from what will be said scores of times in this course, the teacher will gather that pupils *must* have acquired the sentence sense before graduation, *must* spell correctly, *must* have attained a certain measure of correctness in the technicalities of written language. Now the attainment of correctness in such matters as punctuation, capitalization, good spelling, the sentence sense, and so on, constitutes a problem that is not present in the teaching of oral language. When the child writes, it becomes necessary for him to remember that the sentence should begin with a capital and end with a period. The words that he uses so freely

in talk must be correctly spelled, or the page is marred. He must remember even to write in his best fashion, or the paper may be returned because of poor penmanship. Forced to think of these mechanical things, he will for a long time lack in writing the freedom that he may display in speech. For this reason it is important that in the early years pupils be required to write little. It is also extremely important that in the early years the only technicalities taught be those most necessary for the correct expression of the simplest sentences on the written page. In the past, the mistake has been made of attempting to teach too many technicalities at once. The result has been what is always the case when fundamentals and things less fundamental are given equal importance: nothing is learned well, and the pupil comes to the eighth grade lacking that automatic knowledge of the essentials of written English that he should have secured in the lower grades.

Correct written English, involving a mastery of the points indicated above, must be secured. That goes without saying. But this matter of correctness should not be secured at so uneconomical an expenditure of time as to leave no time for the securing of other things hardly less important. This course aims to teach the more important technicalities and to teach them well. Sufficient attention is given them so that they may be taught well. The teacher will doubtless note that many time-honored topics are omitted entirely, or at least receive scant consideration. This need give no cause for alarm. In reality it is spending time uneconomically to put in days and weeks on quotations, a technicality within the sentence, if the sentence sense is not established. It is time absolutely wasted to talk unity and coherence or the technic of paragraph structure to pupils who don't know

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how to spell. Good sentence structure, good spelling, a few important technicalities thoroughly mastered — these constitute on the side of correctness, or *form*, a task sufficient to take up all the time that should be spent on form in the grammar grades. If the teaching is good, these points of form can be taught so thoroughly as to make simple punctuation, capitalization, good sentence structure, etc., matters of automatic control by the time the pupil reaches the upper years of the course. Something is wrong somewhere if this result is not secured. On the other hand, if this result is secured, the elementary teacher can be satisfied that in so far as the *formal* side of language work is concerned, the pupil is well prepared for the high school.

1. ENGLISH THAT IS "INTERESTING"

Correct English, then, within the narrow limits set down, is something for the teacher to secure as a *sine qua non*. But, as has been hinted, not all the time given to written English should be spent in the attempt to secure English that is merely *correct*. Form is important. But form without thought is barren. The teaching that secures correctness of form only is not real language teaching; for the theme that is conventional and colorless, even though it be correct, has no particular value as a piece of language work.

True language training is giving skill in self-expression — the expression of the individual's own experiences, his own thoughts, his own feelings, his own way of looking at things. The first step is to rouse and stimulate the pupil's interest. This generates the second requisite — eagerness to tell something clearly and well. In the composition period the teacher should aim primarily to get

from the pupils an interesting incident, a good bit of a story, a clever description, etc., ignoring for the time being the technical side. The teacher should work to develop in her class what has come to be called English "power." Not many children can write, or ever will be able to write, English glowing with those "purple patches" that mark the born stylist. Nevertheless, we are justified in expecting from the great majority, now and then, themes characterized by those subtle touches that mark them as original and "different." Such results can be secured if the teacher is clever and skillful. In the background of her mind, and of the pupil's mind as well, there should always be the subconscious feeling that the theme must be as correct as can reasonably be expected. But interesting, spontaneous writing will never be secured from pupils if they have the notion that their work is to be judged solely or mainly on the basis of the errors that may appear. In the written language period the teacher must know when to correct, what to correct, and how much at a time. Otherwise thought is sacrificed to form. The good language teacher finds no such sacrifice necessary. She does not minimize the value of correctness; but she knows that from the pupil's standpoint "there's all the difference in the world between having to say something, and having something to say." Her vital task is to bring it to pass that children "have something to say." Toward this end she bears three things in mind:

1. That she must select good subjects.
2. That she must read good models to the class.
3. That the class must have frequent practice in writing short themes.

It goes without saying that if a pupil really wants to write a theme, he will turn out a much better piece of

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work than if it presents itself to him merely as a part of school routine. A good subject goes a long way toward reconciling children to the daily task of composition work. Such a subject is at the same time *concrete* and *appealing*. But it is not enough to assign a subject or to allow one to be chosen: the subject must be illuminated.

Herein lies the value of the model story, the model description, the model bit of verse. It is not for reproductive purpose at all; for reproduction, involving memory only, is the least profitable kind of language work. The literary model serves a far greater end. It should suggest and recall, illumine and interpret, the child's own personal experience which he is about to try to put into speech or writing. As he listens to something "finely said" by a master, he catches the inspiration to tell what he has himself seen and felt, and along with it he catches here and there the choice word and the happy phrase.¹ That "language is caught, not taught" is the old way of putting it. Through the use of the model, the skillful teacher leads her class first to unconscious and then to conscious imitation of certain correct forms and fine or strong expressions, and through repetition of these forms in self-expression leads to their unconscious and habitual use. Professor Palmer says that a word three times used is thereafter a part of one's own vocabulary. In this way and not under the spell of a rule of grammar does each individual learn to use English correctly.

The third requisite is frequent practice. Pupils should write, not a long, labored theme once in a fortnight, but short, one-page themes very frequently. *Inspiration, imitation, practice — these are the guideposts to good English.*

¹ For an excellent presentation of the value of good literary models in composition writing, and suggestions as to their use, see Cooley's *Language Teaching in the Grades*, Houghton, Mifflin Company.

2. WHAT IS MEANT BY THE TERM "PARAGRAPH"

We have said that pupils, on graduating from the grammar school, should be "able to write an interesting *paragraph*, etc." It is necessary to point out that this term is not to be interpreted technically. There is no intention of asking teachers to teach the paragraph idea with its topic-sentence, amplifying sentences, and so on. It is, indeed, a doubtful question if the paragraph idea can be really taught at all in the elementary school, without the expenditure of a disproportionate amount of time. However that may be, this course does not insist on instruction in the technical make-up of the paragraph. The term is here used rather to indicate the *length* of the pupil's composition. This should not exceed the single paragraph. Expressed in another way, at no time, even in the eighth grade, should this length exceed twenty lines, or about the amount that can be written on an ordinary page.

There is no doubt about it that the pupil writes with more thought, more interest, and more care if he knows that quality is demanded rather than quantity. Every teacher is familiar with the piece of written work that starts off, a thing of beauty, at the top of page one, and ends up, a sorry sight, at the foot of page two. Such a composition indicates that the pupil's interest in his task has become dissipated. To avoid this dissipation, we set down the limit — the single paragraph. In the primary grades this may contain not more than three sentences, as instanced in the outline for those grades. But from the very beginning careful insistence will be laid on the correct *form*. Children must not be allowed after Grade 3 to set down their thoughts in scattered sentences, as they sometimes do. They must be taught early to use the indented form. It should not be necessary for teachers

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of English in high schools to have to insist on indention. Mechanical points such as this should be taken care of long before pupils reach the upper grades. While only matters of form, they affect the appearance of the written page, and in language, as in everything else, appearance counts for something.

It may be said in passing that the insistence on the short one-paragraph theme means more time for more themes. In the good old days, pupils wrote not much oftener than once a month. The new idea is that composition is an art acquired by much practice under proper guidance and inspiration. The fifteen-minute theme daily is the ideal. Lacking time for this, the teacher should still see to it that her class is given the opportunity to write the short paragraph as frequently as is possible.

3. "CLEAN-CUT SENTENCES"

If there is any one thought which, more than any other, this course should impress on the teacher, it is that the sentence is the fundamental unit in language work, and that, consequently, the mastery of the sentence is the most important matter that the teacher has to handle. Mastery of the sentence does not mean skill in handling the sentence, that skill displayed in the balancing of sentences, long and short, in the easy use of the clause, or phrase, or in any of those other particulars that make for *style*. Work of this latter kind will be attempted in the upper grades, and it is hoped that the great majority of our pupils will have attained before graduation some measure of this skill, some ability to write sentences that show a little evidence of style. But sentence mastery, for which the teacher is held absolutely responsible, means much less than this. It means that pupils must know just

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when a sentence begins and when it ends. It means that pupils must not string two or three or four sentences together, with only commas between. It means that pupils must not ramble on endlessly either in speech or in writing, connecting their thoughts with the old familiar conjunctions "and," "but," and "so." It means that pupils must not mistake clauses for sentences, and set the former off by periods instead of commas. With all these errors teachers in the elementary schools are only too familiar. They mark and mar written language all through the grades. High-school English even is not free from them, as the following so-called sentences, taken from papers written in the Cambridge High and Latin School, show:

"We are having a great time in fall, the chief sport we have in fall is football."

"One Sunday afternoon on a bright and pleasant day I went for a ride in a friend of mine's automobile we had a very pleasant ride and on our way we passed many beautiful places and we got a good view of the places as we passed by."

"While on my vacation at the beach this summer. We found it great sport to watch the boats sailing."

Sentences similar to the above are found all too frequently in our high-school work today. That this is so is a serious charge against the teaching in the elementary schools. The grammar-school graduate, if he knows nothing else of the art of composition, should at least know how to handle the simple sentence with assurance. He should have "the sentence sense," "the sentence feeling," "the sentence instinct," — call it what you will, — that trained habit of mind by which the completed thought is recognized as complete and left to stand by itself. This is fundamental above all fundamentals.

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Failing to teach this, the elementary teacher has failed in her task indeed.

Now the sentence sense will never be taught in the elementary schools if the teacher depends on technical grammar as the medium of instruction. Of course, the sentence is a topic that occupies a very important place in the teaching of formal grammar. But long before the child has heard of subjects and predicates, he should have acquired a very fair notion of what a sentence is; and — what is far more important — long before he has learned to call a simple sentence by name, he should be writing short, simple sentences, crude and choppy, perhaps, but nevertheless satisfactory in their indication that the foundation is being laid for real language progress later on. Training along this line should begin not later than the first grade, and for a long time should be confined to oral work. In the Outline for Grades 1, 2, and 3 there are indicated certain schemes for teaching the beginnings of the "sentence sense."¹ Right here it will be sufficient to say that two thirds of our troubles in written composition come from our neglect of oral composition. The child who has early been taught to speak in clean-cut sentences will give the teacher little annoyance by writing otherwise. There is no intimation here that to teach children to speak and write in the desired way is an easy task. It is, on the contrary, one of the most difficult problems that confront the teacher, and requires long-continued practice along the right lines before any results are assured. But it is in our elementary schools that the "sentence sense" must be taught. To talk about teaching much else in the way of language until children are *sentence sure* is nothing but folly. There is no use in

¹ See pages 41, 42, 49, 58, 68.

trying to build a superstructure when the foundation is lacking. And the foundation of all writing is the *sentence*.

4. CORRECT SPELLING OF COMMON WORDS

Ordinarily the matter of spelling is never mentioned in a language course. The thought seems to be that language is language and spelling is spelling, and that the two have not sufficient connection to warrant their being mentioned together in the same pamphlet. As a matter of actual fact, however, a misspelled word in a letter from a correspondent looms up as a more grievous error than any mere weakness in structure or style. And the teacher who could correct her hundreds of papers monthly without having to deal with bad spelling would consider herself blessed indeed. Spelling is most vitally related to written language. It is only when the pupil writes that his spelling is exhibited. He may be familiar with hundreds of words from his reading, and yet be unfamiliar with their spelling, without betraying illiteracy. But in his written vocabulary he must be letter perfect or his language is spoiled. This written vocabulary, made up of the words that children use on paper, is the one that should be drilled upon.

Heretofore, with the spelling and the language work almost wholly divorced, we have been teaching the spelling of words that pupils never use, and neglecting in large measure to teach, and teach again until they are taught, the words that are being misspelled every day in the week. The several well-known studies made during the past few years on the material of English spelling all bring out the fact that the number of words actually used by children in their written work is rather small. (See "Concrete Investigation of the Material of English Spelling," by

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W. Franklin Jones, Ph.D.) Of this number, the words commonly misspelled constitute again a small proportion. The pamphlet just mentioned prints a list of "one hundred spelling demons" in which teachers recognize nearly all the words that they correct, over and over again, from the first grade to the high school. Now it is not intended to prescribe here that no words shall be assigned for spelling other than the limited number above referred to. It is very much worth while for us all to know how to spell more words than we are likely to use in ordinary writing. It is very conceivable, for instance, that people may occasionally wish to use words a bit out of the ordinary. Unquestionably they should be able to do so without referring to dictionaries or running chances of spelling incorrectly. The fact remains, however, that in the interest of good written language the first claim on the spelling lesson must be given to the words commonly misspelled. Lists of these are printed in the Outline by Grades. The words most commonly misspelled have been repeated year after year. These words should be regarded as constituting spelling material just as much as the words listed in a speller. They should be drilled on endlessly until they fail to be misused on the written page. They should be drilled on, not in the language period, but in the spelling period. They should be added to, according as teachers meet other words commonly misspelled. At most the number will not be very large, and a vigorous campaign against them, with no let up, will go a long way toward banishing from school compositions the great bulk of the spelling errors which daily disfigure them.

5. COMPOSITION SUBJECTS

If pupils have no special interest in the subject assigned by the teacher, or if they are not trained to search their own experiences for topics that may be interestingly treated, not much can be expected in the way of real language results. This point has been touched upon before. It is brought out at greater length in this chapter because of its great importance. It is a grave mistake for a teacher to expect anything worth while in a language lesson if, as is so often the case, she says to the class vaguely and abruptly, "Choose your own subject today." Nine times out of ten, children don't appreciate the fact that they know anything worth writing about. This is, of course, all wrong. Children's lives are crowded with incidents; they have plenty of experiences, ideas, and opinions, which they can express with effect, given the proper stimulation. From their life at home, in the streets, in school; from their sports, amusements, duties, tasks; from the things they have heard and seen and felt and done; from the things they read and the things they imagine; from all these may be drawn an almost endless variety of subjects, full of the breath of life and the actuality of experience. Subjects of this kind, that come within the range of the pupil's knowledge and interest, furnish the best kind of composition material. But—*give proper stimulation*. The pupil must be led to appreciate the fact that he has lived through such experiences. He must realize that, in fact, he has "something to say," and the teacher must establish such an atmosphere that he will have a real desire to communicate this something, the same desire that enables him to talk so freely when on the street or at home. To stimulate in this way, to establish such an atmosphere, to ferret out the topics of interest

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from what seems to be the commonplace of the child's daily existence — this is a part of the teacher's work that requires all her ingenuity. But the thought spent in thus making conditions right beforehand will be more than repaid in the better quality of the results secured. Children will never write well if they hate the task. From time immemorial children have hated the task of writing, because they could see no particular purpose in it. One of the best ways to give this work some purpose is to treat only subjects that are personal to the pupil, furnishing him an opportunity to tell something that he feels is worthy of the telling.

It is not enough, however, that the subject be of this personal nature. Nine out of ten of the ordinary subjects, even when assigned by the teacher, are altogether *too large* to be treated with any effect within the limits of a single page. Take, for example, such a popular type of topic as "How I Spent My Last Vacation." It is absolutely impossible for a child to make of this any more than a bare catalog of events — first I did this, then I did that, and so on — the finished product being a flat, "woodeny" conglomeration of unrelated incidents, any one of which might have furnished much better material for the infusion of that personal touch that lends interest and vitality to the work. Similarly, "Our Picnic at the Park," while again possessing the virtue of being personal, is altogether too expansive a theme to be treated in a satisfactory way. Subjects, besides being personal, must be *definite, brief, pointed* — each subject calling up a single thought or experience brief enough to be handled with something approaching dramatic unity. "When My Mother Calls 'Get Up,'" "On the Lake in a Leaky Boat," "A Picture in My Schoolroom" — subjects like these, by touching on single incidents, establish a single

point of view and make it possible for the child to put his own thinking into his composition. In the Outline by Grades, lists of subjects of this character are suggested. They have been selected from hundreds submitted by teachers as those best setting forth the characteristics that the good language subject should possess. They are all personal, definite, brief. It is hoped that teachers will try them out, eliminate those which get no response from the pupils, and add new ones from time to time. It will be no easy matter for the teacher to train her class away from the habit referred to above, that of "cataloging," or of narrating unrelated incidents. But no language work will amount to much as long as this habit obtains. The surest way of eliminating it is to eliminate the subject too expansive, too large, and substitute for it the type of subject possessing the opposite qualities.

Before passing, it may be of some value in bringing out the distinction between the two ways of handling a subject, to quote the following school compositions on the same topic, "Coming to School." No comment is necessary to point out to teachers that one is infinitely superior to the other, and the reason therefor.

Coming to School

This morning I started from my home about eight o'clock to walk to school. When I got to my friend's house, she was already outside waiting for me, so we started right off. In front of us were a few girls we knew. They were all talking about a party they had been to the night before. My friend and I were asking each other questions about our history lesson, which was to come that morning. As we walked fast, we reached school about twenty minutes past eight.

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Coming to School

It was fifteen minutes after eight o'clock when I started for school with an armful of books and a feeling that I had forgotten something in my hurry. A little farther along, I met my chum, who joined me in my haste, for neither of us wanted to spoil our records by tardiness, especially so near the beginning of the school year. We seemed to make very good time, and were within sight of the school building, when I suddenly remembered that I had been told to order something at a store which we had already passed, on our way to school. So I left my friend, ran back a short distance, and entered the store, entirely out of breath. As nobody was in sight to wait on me, I coughed as loud as I could, and soon a young man came out from the rear of the store, slowly putting on his white coat. It seemed to me that I stood there half an hour while he fixed his coat and wrote down my order, but it was really only two minutes. At the end of that time I rushed from the store and ran the remaining short distance to the school as fast as I knew how. Luckily I didn't have to climb any stairs, but reached my room and sank into my chair out of breath, just as the last bell rang. Right there and then I made up my mind that I would start for school earlier, for I do not like such narrow escapes.

6. CORRECTION OF COMPOSITIONS

"How shall I correct my written work?" For some years past this problem has been talked about and written about more perhaps than any other single topic connected with the teaching of English. It is an important question, and all the talk and writing pertaining to it has done a great deal toward eliminating much in the way of method that was at least wasteful, if not positively wrong. But there still remains considerable difference of opinion as to just what is the right thing to do. Some teachers believe that the teacher should note and mark every mistake,

and that papers should be rewritten with every mistake removed. Others, in a reaction against the "reign of red ink," work on the theory that little or no correction of papers is necessary, and that correct language habits will somehow come down from the skies if the pupil is required to write often enough. These teachers are fond of quoting "The way to learn how to write is to write." This is quite true, but it isn't the whole story.

As a matter of fact, the question "How shall I correct my written work?" cannot be answered intelligently until the other much more important one is answered, "Why do I correct my written work?"

It is probable that if teachers were asked why the correction of class exercises in composition is included as a part of the work, in nine cases out of ten they would answer that the object is *to secure a correct form of composition*. It is this notion of the purpose of the work, together with the methods that are determined by this idea, that has made the work in composition correction so unsatisfactory in the past. Here, even more than in any other branch of the work, the result or the product is of slight importance compared with the power which it should be the aim of the teacher to develop. Very few of us indeed are so facile with our pens that we can turn out in a first draft a perfect copy of what we wish to say. Most of us are compelled to look over our work carefully, to correct it, to be perpetually on the lookout for errors in English, in punctuation, and, to a somewhat less degree, in spelling. *It should be the aim of the teacher to give to the children the power intelligently to look over their work with a view to bringing that work up to the standard of correctness.* This end can be attained neither by red-inking every mistake, for the purpose of future correction, nor by neglecting to red-ink at all. It can be attained only by following

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out consistently through the grades a method based on several very important principles.

The first of these principles is that there must be *some degree of progression in the work of correction*. It is useless to attempt to correct everything in every composition. No child should be expected to turn out an absolutely perfect paper. To secure a habit of correct expression, the only economical procedure is to see to it that the children work from month to month to correct a few mistakes at a time. The Outline for Written Work in Part II of this report indicates what technical points should be taken up in each grade. The points enumerated are rather few for each grade, but they have been selected because they are typical of the kind of error that must be eliminated from children's papers in the grammar school. The teacher will always be expected to review, of course. Furthermore, the teacher should always demand from children, as a *sine qua non*, the best-looking piece of work from a mechanical standpoint that children may reasonably be expected to produce. Beyond this, however, criticism and correction on the part of the teacher should be confined to the typical grade errors as set down in the outline, and these should be worked on a few at a time. Pupils will thus be more likely to have in mind, at any given period, the errors they are to avoid, and will accordingly tend to grow self-critical.

In the second place, it is well to remember that the object of correcting is not to *mark* the pupil, but to *help* the pupil. This being so, it follows that the teacher will more likely be of genuine service to the pupil if she will enter so sympathetically into the work as to appreciate the *individual difficulties* of the writer. Here lies the value of the conference period. By sitting down beside the pupil and reading with him the work he has submitted, the teacher

can come into a direct personal relationship. This conference is, with many children, held most effectively when they are writing. A teacher may be of most profit to many of her pupils at the time of writing as she passes about observing the compositions in their process of growth.

Third, pupils should be *taught how to criticize* and how to appreciate intelligently their own and one another's work. Thus criticism by the teacher, which is indispensable, may be supplemented by efficient criticism by the writer's classmates. In teaching children how to criticize, teachers should have in mind a definite plan of development. Points like the following are suggestive:

1. Read the composition through.
2. Is it interesting? Tell one thing that made it so.
3. Did he write as if he were interested in his subject?
4. Did the writer keep to his subject? Did he put anything in it that was unnecessary?
5. Were any of the expressions new to you?
6. Mention any apt word that you noticed.
7. Indicate a particularly good sentence, or sentences.
8. Indicate a sentence or sentences that could be improved.
9. Help the pupil to restate it.
10. Correct grammatical errors.
11. Correct mechanical errors.

The child will not make so many blunders, in thought or in expression, if the subject assigned is within his scope. (See chapter on "Subjects," page 27.) Many probable mistakes may also be prevented by forewarning. To prevent, *go before*.

Lastly, it is well worth while to point out that the teacher's corrections should be set down *neatly*. It is not an unusual thing to see children's papers scribbled

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over with the teacher's markings. Remember the force of example. The teacher should not try to correct every paper, nor every mistake on any paper. But what she does along this line should be done with care.

7. COPYING AND DICTATION AS AIDS IN TEACHING COMPOSITION

The dictation exercise, if employed in moderation and with a clear understanding of its use, is valuable in helping to fix correct habits of written technicalities — spelling, capitals, punctuation, and things of that sort. It performs the same office as abstract work in arithmetic. While a child is writing a composition, the center of his attention is occupied by the content, the ideas that are coming to the surface for expression, while the technic (the writing, spelling, punctuation, etc.) is, or should be, removed to the margin of consciousness. In exercises dictated by the teacher, on the other hand, we isolate the forms of language and focus attention entirely upon them. The content comes to the pupil ready-made; he has to think only of the form.

This type of exercise is useful in developing the power of self-criticism, because of the opportunity it affords pupils to correct their own papers in every minute detail by comparing them with the teacher's blackboard copy, uncovered after the writing, or the printed original. No exercises are more important than those in which the pupil corrects his own written work. Careful and intelligent criticism of his own work fixes correct habits and develops a discrimination which helps him to undertake new work more confidently and to execute it more accurately. The dictation exercise is an especially good starting point for training in self-correction, because here

the field of criticism is limited to a small number of points, all of which have to do with the mechanics of writing, and all of which, besides, are arbitrarily determined by the matter dictated. A formula for correction, suited to the grade, may be written upon the board or upon a card which each pupil has on his desk. Such a formula contains, let us say, the following points:

- | | |
|-----------------------------|---------------------|
| 1. Indenting the paragraph. | 5. Comma. |
| 2. Capitals. | 6. Quotation marks. |
| 3. Periods. | 7. Spelling. |
| 4. Apostrophe. | |

The pupils are instructed at first to look through their papers for one kind of mistake at a time, until they have gone through the list. They correct each error as they find it. In this way not many errors will escape them. After a while they will outgrow the need for the formula as a correction chart. At the beginning, however, it serves a very useful purpose, not only because it systematizes the correction work, but because it impresses upon the pupil's mind more effectively than talking, what the big matters of writing technic are, and how necessary it is that these should be kept in the front of the mind during every minute of writing, until the pupil has abundantly proved by the excellence of his work that these things have become habitual to him.

In order to prevent any false notion as to the proper place of dictation work, teachers should bear in mind that it is an exercise which is almost wholly mechanical, and that *no amount of dictation alone will make good writers*. It is concerned with mechanical correctness only. It is not even a safe test of the knowledge of language forms. The proof of a pupil's mastery of the mechanics is not a correctly written dictation lesson, but his habitual cor-

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rectness in these matters in his daily writing. The pupil who begins all the sentences of a dictation paragraph with a capital and ends them with a period may, in his free writing, display a gross lack of "the sentence feeling." The cadence of the teacher's voice and the natural pause which follows the close of a dictated sentence give him the cue as to when a period is required and where a capital must be employed. The same is true in a lesser degree in respect to the other points of technic. Teachers, therefore, will make a mistake if they think they can teach correctness by much use of the dictation exercise. It is a good thing, if rightly used. *But dictation must be used with moderation and with the full knowledge that its chief value is to test the result of the teaching of the mechanics.*

Sometimes a teacher is inclined to give an undue amount of dictation because her class happens to be poorly grounded in the mechanics, and she postpones original work until a satisfactory condition obtains with respect to her pupil's grasp of technic. That is a double mistake. Correctness cannot be produced from use of the dictation exercise alone, because the kind of correctness it teaches cannot be depended upon to carry over into the pupil's free writing. Moreover, to postpone original writing until the technic has been fully mastered is a violation of a vital principle of composition teaching, which is, that *the motive for the mastery of form must come from the pupil's interest in a real and living content.* To drill for a long time for correctness is death to all interest. To permit children to write without regard to form is quite as irrational. Children must be trained to develop simultaneously (1) the desire to express themselves on paper and (2) the ability to express themselves in accordance with the established rules of correct writing. To accomplish this,

as has been said before, is the real proof of the good teacher of written composition.

Copying is useful, as an *occasional* exercise, to train pupils in careful observation and exact expression. These are qualities sufficiently rare in grown-up people to suggest the need of some organized effort upon the part of the school to develop in children the power to see things straight and to report them straight. It is the experience of the Civil Service examiners that more people fail in the copying test than in any other. The standard of copying in all grades is exactness itself, though the matter presented in the lower grades should, of course, be much shorter and simpler than that which is given to older pupils to copy. The mere act of copying from time to time will not lead anywhere. Children must be taught *right habits of copying*. In the second grade, for example, the pupil should be taught to look at the whole word and then write the whole word, not to copy a letter or two, then look at the word again, and copy two or three more letters. Even in the lower grades the smallest unit should be the word. As soon as possible children should learn to look at the whole sentence, and instead of copying it word by word, looking back each time to the printed page, they should copy a whole phrase at a time. Later on the pupils should take in the whole sentence at one glance and reproduce it without referring to the copy.

Selections for copying for all grades should be interesting, and in the higher grades they should have real literary quality. National songs and selections frequently repeated orally (e.g., the "Salute to the Flag") are suitable material for copying. It is notorious that children are seldom able to write such things correctly. This is because they learn the words by ear.

A time limit should be set to exercises in copying, if a

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pupil's power of observation and accuracy are to be rightly measured. A teacher cannot measure the power of all the individuals in her class if some are given twice as long as others to finish the same exercise. Above the fourth grade, work in copying should be required of those pupils only who have not become rapid and accurate copyists. Then a copying test should be given three or four times during each year to determine what pupils need to continue the work and who may be excused. This test should be timed, and the selection should be longer than can be done in the time allowed, so that the speed and accuracy of every pupil can be rated, after the method of the Courtis tests. Any exercise in copying that does not keep every child on the tiptoe of alertness defeats its only purpose.

Children should be given material to copy from in their textbooks. They should not be asked to write from copy on the blackboard.

PART TWO
OUTLINE BY GRADES



PART TWO

OUTLINE BY GRADES

FIRST GRADE

(The work for the First Grade is entirely oral. Read the section on Oral Language, page 5.)

1. Aims

(a) To encourage children to talk freely about things in which they are interested.

(b) To secure distinct articulation and a natural speaking tone.

(c) To correct the errors of speech assigned in the grade outline.

(d) To make a beginning in securing the "sentence sense."

First-grade teachers will please not be appalled at the task set forth. No one expects that these things will be finally accomplished in Grade I. Every point mentioned will be mentioned again in one form or another in the succeeding grades. We are looking only for a step-by-step advancement, each grade doing its share with reference to the work laid out for the course as a whole. Just what that share is will depend in some measure on the personnel of the class. Where pupils are of the "steamer" variety in Grade I, naturally the degree of accomplishment in free oral talk will be less than in classes made up of pupils coming from the ordinary English-speaking home. Naturally, too, the inculcation of the "sentence sense" will proceed more slowly in such a class. You cannot get children to talk "in sentences" until they begin to talk. In steamer classes — *in all classes* — the big task is first to secure talking. After that, the teacher

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will tone it down, or build it up, as the case may be. Mere babbling must be prevented. The "garrulous" type of child must be restrained. On the other hand, the "monosyllabic" child must be encouraged to expand a word into a sentence, then to give two sentences, and so on. If all teachers don't accomplish these things and the others noted equally well, it is no great calamity. The important point is that first-grade teachers all through the city should have exactly the same conception as to the kind of work that is expected in Grade I, and as to the kind to be approximated. The second-grade teachers will be satisfied if the first-grade teachers, with these points in mind, do the best they can.

2. *Suggestive Topics*

(a) Objects and experiences suggested by the home: Playthings, pets, helping, home happenings, anecdotes, holiday and Saturday good times.

(b) Objects and experiences suggested by the school: Playmates, on the playground, the reading lesson, dramatization, story reproduction, picture lessons.

(c) Nature: Flowers, birds, animals, etc.

(d) Stories read by the teacher or by the children.

(e) Lessons in manners.

First, as sources of material for oral composition, should come the child's own experience and observation. Second in importance comes the story told by the teacher, or read in class by the child himself. It is usually the case that children reproduce more readily than they talk from their own experience. And at first the teacher may well make use of the reproduced story. Not all stories, however, are fit for reproduction in the lower grades. The short, simple story with a clear beginning, plenty of action, and a definite end is best. Children talk without hesi-

OUTLINE BY GRADES: FIRST GRADE

tation about pictures, and these may be profitably employed to stimulate ideas. An appendix to this course gives a list of pictures that have been selected as best suited for language study; and in the Literature Outline there are indicated a number of stories for reading to children.¹ Teachers will please select from the latter list such as best lend themselves to reproductive work in the first grade. This Outline is an outline only, not a language textbook. As such it cannot pretend to include all the helpful material that a book might contain. At some time later a supplementary pamphlet will be issued containing sources in greater abundance.

3. *Illustrative Oral Efforts*

The illustrations here cited are taken, for the most part, from the work done in Cambridge first grades during the past year. They find place here for two reasons: first, to show that children actually have ideas to express on subjects that are appealing; second, to show the form of expression that teachers may secure by skillful handling of this oral work. It will be noticed that the short sentence is very evident, with rather few "ands," etc., as connectives. The children will not take to this mode of talking at once. Stories 1 and 2 exemplify what may be expected for some time. Indeed, the garrulous child, allowed to talk with no especial restraint, will sprinkle his breathless story with many more of the tabooed conjunctions than the illustrations show. The talk of such a child must be cleverly "steered"; for instance:

TEACHER. This is a bright, pleasant day. What do you like to do on such days? Tell me *three* things.

PUPIL. This is a bright, pleasant day. I like to roll my hoop. My dog likes to run with me.

¹ See pages 177-182 and 164-173.

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TEACHER. The weather is growing warmer every day. The birds are coming back. Tell me which one you saw first. Tell me what he is doing.

PUPIL. The weather is growing warmer every day. The birds are coming back. I saw the robin first. He is getting ready to build a nest.

Through methods like this the garrulous child may be restrained. On the other hand the teacher will encounter not a few pupils who seem to be able to talk not at all. Such pupils do well to give expression to such curtailed efforts as numbers 3 and 4. The teacher's task here is to inspire confidence.

Neither the talkative child nor the one approaching classroom dumbness will be cured of his especial ills in the first grade. But if the teaching is good, the great majority of the pupils will, by June of each year, talk about in the manner below indicated. Of course, every room will have its few "star" pupils. Illustration number 16 shows what such a pupil may do. If you have pupils who can talk in that way, by all means let them do it.

It is our business to train *up* to our reasonable standard, not *down* to it.

1. Yesterday I played in the house because it rained, and in the afternoon a little girl and her mother came to see me and we had ice cream. (See comment above.)

2. Yesterday we went out to pick flowers and two cows frightened us and we ran home like everything. (See above.)

3. I have a little baby at home. His name is Jimmy. (See above.)

4. Yesterday my four cousins came to see me. We played burglar. (See above.)

OUTLINE BY GRADES: FIRST GRADE

5. Today I swept the yard for my mother. I went over to the store and bought two loaves of bread. My mother gave me two cents for doing it. I spent them for candy.

6. When I go home from school I do the errands. I come right home from the store. Then I ask my mother if she wants me to help her. If she says "No," then I go out to play.

7. I have a little "Polly" at home in my room. He screeches and wakes me up every night. Then I have to give him a cracker. My baby says, "Polly wants a cracker."

8. My grandmother has a dog. His name is Duke. He is brown and white. When I pick up stones he comes near me. When I throw them out in the street he runs after them.

9. Monday was a holiday. Monday was Memorial Day. There were flags on the graves of the soldiers. The soldiers put flags on the dead soldiers' graves. I saw the soldiers marching and on a car. There were some women with them. They had music and flags.

10. On Memorial Day in the morning I went to see the soldiers at Cambridge Cemetery. In the afternoon I went to ride. I saw some pigs and a bossie calf. My brother went with me.

11. I went to a picnic Saturday. We took the car at the church and went to Spot Pond. There were swings and see-saws in the grove. We ate our lunch on a piazza. We got home at six o'clock.

12. Last Sunday my mother and my baby Frances and I went up to the church and Caroline got christened. The minister gave my father a card and put water on my baby's head. Next Sunday we are going to a wedding.

13. Last night we were making a tent. We made it of old carpets. We played cowboy. I went behind the wheelbarrow. I was shooting caps. A boy came and captured me.

14. My aunt came down to my house one night. She gave me five dollars. My mother put the money in the

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bank. Then I went to her house and she let me play with my uncle's billy.

15. My mamma has an Easter lily! It is *big*, BIG as THAT! (Measures from floor.)

16. Sunday I had on my cowboy suit and I played cowboy. I ran around the square and a boy lassooed me and made me hold up my hands. I didn't know he was coming. He had a truly air gun with real bullets. He shot over to the railroad track; then a policeman came along and said, "Don't you ever bring that gun around here again, or I'll take it and keep it; your mother will not have it any more." The policeman looked at me and said, "Oh, what a nice cowboy suit!"

17. Boy Blue always wore blue clothes. He carried a little horn. One day he fell fast asleep under a haycock. His sheep got into the meadow. His cows got into the corn.

18. The crow said, "I am so thirsty! I have had no water for a long time. I shall die pretty soon, I think. Ah! there is a pitcher. Now I shall get a drink."

19. One day a fox was walking along the street. He saw a tree with some grapes on it. He wanted the grapes. He couldn't reach them. He said that they were sour grapes.

20. In the picture I see a little girl. She is on a swing. Her dress is white. I know she likes to swing because she is laughing. I am going to call her Margaret. I think she is three years old.

21. I like to play "squirrel." We all stand in a ring. One girl is the squirrel and runs around the ring. Another tries to catch the squirrel before she gets into her place. It is fun to chase the squirrel.

22. I have a buttercup. The buttercup is yellow. It grows in the field. It makes your chin yellow. That means you like butter.

OUTLINE BY GRADES: FIRST GRADE

23. The snow is falling. The flakes are white. They are like stars. Yesterday we made snowballs, and a snow fort. We made a big, big snow man, too.

24. I went in a sailboat and sailed to a lighthouse. My father and mother went with me and my little baby was crying. The boat almost tipped over. My baby almost fell out, but my mother caught her and I was laughing all the time.

25. Today I saw a runaway horse. Two men were trying to catch him, and another man in a team got in front of the horse and stopped him. Then the two men caught him and took him to the barn.

4. *Common Errors of Speech*

Re-read the section on Oral Language (page 12) to get a clear understanding of the principles and the method that should be followed in the work of eliminating language errors.

What has been said concerning content and form applies here. The teacher should not too early begin to criticize the child for his oral mistakes. At no time, in fact, in Grade I, should the child be made to feel that while telling his story he is liable to interruption for an "I seen" or a "brung." The important thing at first is to secure spontaneity and free expression. The teacher will note the incorrect expression, of course. After a little while it may safely be made the basis for special drill. This drill, once begun, should be kept up insistently. The teacher need give no reason for the correct expression. The children need know none. Constant repetition of the right form is all that is necessary. But this repetition must not be *lifeless*. Use the "language games" (see Appendix, page 184) and invent others like them.

The errors below are divided into four groups: (1) verb errors; (2) pronoun errors; (3) colloquialisms;

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(4) mispronunciations. The teacher in the primary grades, however, is not in her teaching to make any reference to these distinctions. They are so grouped throughout the course to suggest how the teacher is herself to classify the errors which she hears made frequently by her pupils and which are not listed here. Every teacher should supplement the errors by others that she has observed and noted. She should first, however, study the list of errors that are printed in the grades below and above her own. It is not worth while to attack some errors until later in the course. On the other hand, there are some errors that must be rooted out in the *lower* grades, if they are to be rooted out at all.

- | | |
|-------------------------------|----------------------|
| (1) I seen him. | I done it. |
| I come to school. | I run all the way. |
| He be's sick. | He don't want to. |
| He ain't here. | I knowed it. |
| (2) Me and him did it. | It was me. |
| My father, he said — | |
| (3) Look 't. | This after. |
| He took it off me. | Gimme that. |
| Lemme see it. | I ain't got no book. |
| (4) Once they was a man who — | Ketch. |

5. *Hints and Helps*

(a) Work to overcome the overloud, sing-song, school-room tone as well as the tone barely audible to children ten feet away. The former sometimes comes as the result of the teacher's work to get rid of the latter. Both are bad. The child should be led to talk in a natural tone. In this connection, teachers would do well to remember that little children are born imitators. Flexibility of tone and good enunciation on the part of the teacher will prove big factors in securing the same from the pupil.

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(b) In this grade begin the attack on "and" and "so." "Short stories" should be the teacher's slogan. Even first graders are able to talk with some attention to sentence formation, if brevity is insisted on. Volubility is to be discouraged for two reasons: (1) It leads to careless speech, especially to the "and" habit; (2) it cannot help "boring" the children compelled to listen. The talkative child must be wisely restrained.

(c) Train your pupils to stand straight when they talk.

(d) Train your pupils to drop the voice at the end of every sentence.

(e) See Chubb, *The Teaching of English*, Chapters 3 and 4.

6. *Preparation for Written Work*

The seat work called for by the reading systems used in our schools is really the foundation for future written work, in that it constantly gives practice in the construction of sentences, in the placing of capital letters at the beginning of sentences and proper names, and in the placing of the closing period or question mark.

After the work of the initial stage of matching single words has been done, children should be required to make the full rhyme from the rhyme-card, or the complete sentence from the teacher's model on the blackboard. Here the opportunity occurs to correct any tendencies to omit words, by having the reading of what has actually been made compared with what was *intended* to be made. Next, children should be furnished with alphabet letter-cards, and required to construct simple sentences, connected with the reading, from the teacher's blackboard model, using capitals and closing marks correctly. During the last half of the year, simple, original sentences should be required, first using the word cards and next using the

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alphabet letters. This gives the child full responsibility for right use of capitals and closing marks.

Illustration of seat work as preparation for written work:

The squirrel wants to play with me.

The little squirrel is glad.

The little squirrel jumps for joy.

Little squirrel, jump for joy.

Run, little squirrel, run.

Play in the tree, little squirrel.

The little squirrel plays in the rain.

Illustration of child's name and address:

Mary Brown

20 Prospect Street

Cambridge, Mass.

Before leaving the grade, children should make with alphabet letters their own names and addresses, and the name of their school. In addition, they should have acquired the habit of placing (1) a capital letter at the beginning of their card-constructed sentences, in composing the names of persons, and in their use of the pronoun "I"; (2) a period or question mark at the close of sentences.

Read Outline for Second Grade.

SECOND GRADE

1. ORAL

(Read the section on Oral Language, page 5. Read Outline for First Grade.)

1. Aims

(a) To see to it that children are not obliged to "say something," but rather that they "have something to say." This will make for freedom and fluency in talking.

(b) To lead children to think for a few minutes before they attempt anything in an oral way. This, not overdone, will be valuable in making for some beginnings of order in the arrangement of their ideas.

(c) To continue the work of developing distinct articulation and an easy natural talking tone.

(d) To correct the errors of speech assigned in the grade outline.

(e) To continue the war against "and," "then," and "so." Have stories told in short sentences and have few of them. Encourage use of the question-sentence and the exclamation, for variety and effectiveness. Don't overdo this phase of the work.

2. Suggestive Topics

(a) Child's experiences at home, at school, on the street, holiday and play experiences.

(b) Observations of the nature world: Birds, animals, flowers, etc.

(c) Lessons on manners: How to act politely at home, in school, etc.

(d) Stories — reproductive and original.

(e) Picture study.

If the work of inducing children to talk has been well done in Grade I, the teacher should not have very much

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difficulty in getting four- or five-sentence stories on any one of the thousand and one specific subjects suggested by the above.

The imaginative story should not be overlooked. Children talk eagerly, once their imagination is stirred. The story read by the teacher can be made to serve as a means to this end. Again let it be said, however, that stories used for language purposes should be carefully chosen. In this grade they should be short and simple, with a definite beginning, a related middle, and a definite close. Such a story may be used for reproductive purposes, or children may be allowed to invent one similar. Pictures used should be full of life and action. (See list in Appendix.)

Teachers should bear in mind what has been written regarding the type of subject that will yield best results. In this grade, as in the first, the teacher will get little, probably, by simply asking children to talk on such a subject as "My Pets." The linguistic child, indeed, will need no stimulus. But the average youngster will need to have his thoughts set going by pointed questions. The clever teacher will give some thought beforehand to this matter. There is no period in school so barren of results as the language period, if the teacher is barren of ideas.

3. *Illustrative Oral Efforts*

The illustrations cited differ not much in their written form from those entered under Grade I. It is hoped, however, that Grade II pupils will be talking with clearer articulation, better tone, and a more certain control over the short simple sentence. These evidences of power in oral language cannot be set down on paper. As to the rest, it will be noted that the specimens are still, in

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the main, short. We have in this grade, as in the first, the pupil who can talk at some length and do it well. We have with us still the father of the man who is to believe, later on, in action rather than in words. (See number 16.) Unquestionably, too, the pupil of the "and" ailment will not be found missing. (See number 17.) But by June 1 the "average child" will be found producing work of about the length and kind instanced.

These illustrations, by the way, are not put here as subject matter to be drilled upon and repeated from memory. They merely show what has been done by pupils in Cambridge during the past year. What has been done can be done. We mean to attempt no improbabilities.

1. I saw a robin's nest last summer. There were four eggs in the nest. I often climbed up to see the eggs.

2. I know where there are some pigs. They are under the barn. I see the man feeding them every morning.

3. I planted some sunflowers. Every morning the bees came to the flowers. Once when I was in the yard, a bee stung me.

4. Last night when I was going home from school, I heard a noise in the tree. What do you think it was? It was a wood-pecker picking at the tree.

5. I saw a bee on one of the rose bushes. It was trying to get honey. Bees like honey. I like honey, too. The bee was saying, "Buzz, buzz, buzz!"

6. I went to the Wellington School show Tuesday night. First a boy came out and said he was War. When all the boys went to war, then Peace came out and they stopped fighting. Peace drove War away.

7. Every morning before school, I go on errands. When I come home from school in the afternoon, I put on old clothes, and help my mother. Then my mother says, "That's a good boy, run along and play."

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8. My little baby has black eyes and light brown hair. She crawls all around the floor. She can't talk, but she has five teeth. The other day a lady said, "Oh, what a pretty baby!"

9. One day we were telling stories when the fire bell rang. We left the room quickly. We filed down the stairs without talking or fooling. The teachers said it took us two minutes.

10. We had a visitor Friday afternoon. When she came in, Philip got a chair for her. Then we sat up tall. When the teacher was talking to the visitor we took our books and studied. When we went in front of her we said, "Please excuse me."

11. One day we had a party in our house. There were many little boys and girls at the party. We had a lot of things to eat. Mary —— spilled ice cream on her new dress.

12. Tomorrow I am going to shoot off firecrackers. I bought them in the store for one cent. I am going to shoot off the firecrackers near my house. I am going to set off some sparklers. They will look like stars.

13. I have a long cannon with red wheels. It is white where the bullets go, and blue where you pull the trigger. I play soldier with my cannon. When I pull the trigger, the stopper flies out, and pop goes the cannon!

14. Whom do you like best in Mother Goose Village? I like Humpty Dumpty the best because he found the Golden Egg. No other boy could find it. It was in the hollow tree. After Humpty Dumpty found it, he ran and stubbed his toe and broke the Golden Egg. He was going to cry, but he didn't. The children said, "Hurrah for Humpty Dumpty, the boy who never cries!"

15. James and I play "Step on dirt, you're poisoned." There are piles of bricks near our house. If we fall off the bricks, we're poisoned. Then we have to go to a brick and say, "Doctor, doctor, make us better." When we're better we go back to play, but we cannot go on any dirt.

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16. I had a cat. It was black. It is dead now.

17. One day we were at the water and we thought a seal was a dog and we whistled to it and it sank down out of sight, and then it came up again and again, but at last it sank down out of sight way off, and we didn't see it again.

4. *Common Errors of Speech*

The teacher should read over the section on "Common Errors" in the foreword of the course (page 12). She should also re-read the notes printed under this heading in the first grade. Keep in mind the groupings of the errors, as there explained, but do not discuss the "grammar" of them with the pupils. Study the list of errors in all the grades, but confine your work mostly to those of your grade and the grade below. They will keep you busy. Use some language game every day. You will find plenty of them in the section on "The Language Game" in the Appendix (page 184). If they do not suit you, make up some of your own.

Language games may be played at any time during the day — to fill up a few odd minutes here and there, or as a change after a period of concentrated work in number or phonics.

- | | |
|---------------------------|------------------------|
| (1) We sung it. | I done it. |
| We et it. | He knowed me. |
| I writed my name. | I seen it. |
| My pencil is broke. | It's tore. |
| You was afraid. | I brung it home. |
| I can't find it no place. | We drewed a robin. |
| I ain't got no book. | He hadn't ought to go. |
| Ketch. | He don't need a book. |
| (2) He did it hisself. | Them kind ain't good. |
| Me and him went. | |

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|-----|--|---|
| (3) | I got it off a him.
Are they any school?
She told on him.
Look 't here. | He is the one what did it.
He didn't give me none.
I was to home. |
| (4) | I wash me own self.
He would of gone.
I hat to go.
They was six books. | Gimme that pencil.
I dunno.
I'm thinkin'. |

5. *Hints and Helps*

(a) Don't become discouraged if improvement seems almost nil along the different lines of oral work. You are too close to the work to detect improvement from week to week.

(b) Don't kill spontaneity by too many criticisms. Your pupils will not talk correctly at the end of the year. An attempt to make them do so would result in making them incapable of talking at all.

(c) Pick out good stories for reproductive purposes, and *tell them well*.

(d) Give all your pupils a chance to talk. Don't develop a few "star performers."

(e) Insist on careful pronunciation of final syllables ending in g, t, d.

(f) "Stand straight! Open your mouths! But don't shout!"

(g) Teach children to drop the voice at the end of the sentence.

(h) Don't overdo the insistence on the "sentence sense." And never talk about a sentence *technically*.

OUTLINE BY GRADES: SECOND GRADE

2. WRITTEN

Preparation for Writing

During the first half of the year the alphabet-card seat work, started in Grade I, should be reviewed and extended.

In review, children should first make sentences from the teacher's model on the blackboard. These sentences may be based on the reading lessons, or on the topics discussed in the oral composition period. The pupil's work should always be inspected by the teacher. Her method of correcting faults should be that of teaching the children to correct their own and to establish the tendency to look their work over for correction before the teacher inspects it. They should be trained to look it over first to see if all the words are there; they look again, to see if the capital and the closing marks are correctly used.

In extending the work, children should be required to make sentences independent of a model. These may be reproduction from memory of those occurring in a reading lesson, in a preceding oral composition lesson, or they may be original. Such work throws upon the class full responsibility for right spelling and correct use of capitals and closing marks. But whatever the source of these sentences, the teacher must guard against incorrect spelling, and if she finds it necessary should assign the topic herself, and prevent misspelling by placing on the blackboard for children's use while working, words with regard to the spelling of which the class may not be certain.

The work of inspection should be continued, and the habit of self-correction strengthened by requiring children to look over the work before the teacher does, once for omission of words; again, for correct use of punctuation and capitals; and a third time for correct spelling.

STANDARDS IN ENGLISH

1. *Aims*

(a) To teach the pupils to transfer to paper, with correctness, a few simple related sentences such as may be evolved in the oral language period. (Copying.)

(b) To teach a very few technicalities of written work.

(c) To develop the power to write correctly several related sentences on a given topic, without the teacher's coöperation, but always under her supervision.

(d) To develop the power of thinking out the sentence before writing it.

2. *Type of Work*

Sentences:

(a) Copied from the blackboard.

(b) The same written from dictation, each child comparing her finished product with the teacher's correct copy on the board.

(c) Several related sentences written on the blackboard by children.

(d) An occasional short reproduction.

(NOTE. Base the above on the oral work.)

3. *Suggested Topics for Sentence Writing*

(See Outline for Oral Composition, section 2, page 51.)

4. *Technicalities*

(a) *Capitals.* Beginning sentences, names of persons, of places, days of the week, months of the year, the name of the school, the letters I and O.

(b) *Period.* At the close of the telling sentence. After the abbreviations Mr., Mrs., St.

(c) Question mark at the close of a question sentence.

OUTLINE BY GRADES: SECOND GRADE

(d) Punctuation marks used in the writing of the pupil's name and address, as learned through the alphabet card work during the first year and the first half of the second year.

5. *Words for Special Spelling Drill*

(NOTE. Re-read the section on "The Correct Spelling of Common Words," page 25.)

again	goes	once	using
any	having	only	very
asked	heard	running	want
buy	higher	school	went
can't	knew	shining	when
coming	know	some	where
cried	leaving	sure	which
does	loving	taking	whole
don't	making	their	whose
dropped	many	there	won't
drowned	much	they	write
fairy	near	too	
first	off	tried	

6. *Standards*

The following groups of sentences are printed here to indicate about the sort of "written composition" the ordinary child should be able to write *at the end of this second year*. Some second-grade pupils will be capable of writing longer and better ones. A few will not be able to write as well as the printed standards call for. The majority of the pupils, however, if given a subject they feel like writing about, should be able to produce three or four sentences somewhat like the ones printed below. They should be able to do this with a fair degree of facility, and with no assistance from the teacher except what is derived from the oral preparation. The sentences should

STANDARDS IN ENGLISH

show some sense of sequence and the desire to be interesting. They should be invariably correct in the matter of capitals and ending marks. The pupil's power should always be measured by the first writing, not by a corrected and rewritten copy.

1. I was born at Cambridge, Mass., December 11, 1906.
I am eight years old.
I live at 81 Broadway.
I go to the Parker School.
I am in the second grade.
2. My sister's name is Edith.
She works in a candy shop.
She says she likes to work making candy.
Sometimes she brings candy home to my mother.
3. Yesterday we had our pictures taken in the school yard.
The man told us not to look cross.
He is going to show us the picture today.
If we like it we are all going to buy one.
They cost twenty-five cents.
4. My aunt has a dog.
His name is Teddy.
He follows my uncle to the car every morning.
5. I have a great many dollies.
I like my big doll the best.
Her name is Gertrude.
I named her after myself.

7. *Hints and Helps*

(a) Keep the amount of written work small. There are but very few technicalities to be taught. Remember that as yet pupils have had very little applied penmanship and not very much written spelling.

(b) The copying exercises should not be given as "busy work." It is important that children be trained in right

OUTLINE BY GRADES: SECOND GRADE

habits of copying from the beginning. (Read what has heretofore been said about this under "Written Language," page 34.)

(c) Keep the sentences for copying and dictation short and simple. Use familiar words.

Read Outline for Third Grade.

THIRD GRADE

1. ORAL

(Read the section on Oral Language, page 5. Read Outline for Second Grade.)

1. Aims

(a) To lead children to tell of their experiences as freely in school as they do at home or on the playground.

(b) To restrain the garrulous; to stimulate the timid.

(c) To acquaint children, mainly through imitation of the model, with the use of the short exclamatory and the interrogatory sentence as a medium for lively thought expression.

(d) To continue the work of developing distinct articulation and an easy natural talking tone.

(e) To play the language games without any let-up.

(f) Still to continue the war against "and," "then," and "so."

2. Suggestive Topics

(a) Personal experiences of children: At home, at school, on the street; holiday and play experiences.

(b) The imagination: Finishing an uncompleted story; "making up" a story from a picture.

(c) Nature life: The trees in the school yard and in the neighborhood; birds of the locality; habits, home, and use of insects; the caterpillar and its cocoon; the spider and its web, etc. *These from actual observation.*

(d) Manners and general behavior: Promptness and obedience in school and at home; courtesy to visitors; helping the fireman, the policeman; keeping the streets clean; preventing accidents on the street, etc. *Don't preach.*

OUTLINE BY GRADES: THIRD GRADE

(e) Miscellaneous: Saturday good times; Sunday walks at different seasons; holidays; description of toys, of pets; games played at home, at school, indoors, out of doors; the policeman, fireman, postman, and their work; the milkman, grocer, butcher, shoemaker, carpenter, and their work; directions for making something, for playing a game; short stories for reproduction; pictures (choose those that suggest a story rather than those that suggest description of objects seen).¹

3. *Suggestions as to Use of the Material in Section 2*

Note use of exclamations and questions.

(a) To develop from a single topic several different groups of interesting sentences arranged in good order.

Illustration:

"The Fun that Spring Days Bring."

(Sentences contributed by the children.)

Flowers are gathered in the meadow by girls.

Girls play hop-scotch.

Boys fly kites and play marbles.

Sometimes boys go fishing.

Every boy plays ball.

(Showing variety and good order in the arrangement of the above made by individual pupils.)

1. What fun we have in spring!

Girls jump rope.

Boys fly kites and play marbles.

2. How glad I am it is spring!

Little girls play hop-scotch.

Every boy plays ball.

¹ For other suggestions see the Course of Study in English issued by the Department of Education of the State of New Jersey.

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3. Oh! how nice spring is!
Little girls gather flowers in the meadows.
Boys go fishing.

(b) To improve the quality of the sentence through imitation of a model given by the teacher.

1. Teacher's Model:

The First Snowstorm

What a stormy day! The snow is piling up in drifts. It comes in at the windows. I have to play in the house.

Child's Imitation (modeled on the above):

A Winter Day

What a cold day it is! Jack Frost has come at last. He sends the leaves flying. I have to play in the house, or he will bite my nose.

2. Teacher's Model:

The Humming Bird

Can you see that little bird? He is a little humming bird and he comes to swing in my tree every morning. When the wind blows and the branches sway, he is very happy.

Children's Imitations:

The Robin

There is a little robin in the grass. How fat he is! His breast is bright red. He sings very sweetly every morning.

The Sparrow

There is a sparrow on the topmost bough. He is building his nest. There he goes now to get some more straw.

OUTLINE BY GRADES: THIRD GRADE

The Canary

At home we have a little canary. He has yellow and white feathers. His feathers are very smooth. He sings very sweetly.

4. *Illustrative Oral Efforts*

Yesterday afternoon I went to the circus with my mother. There were elephants there. I saw camels and horses. There was a man on the elephant dressed like a clown.

When I went down East I ate my supper on the ship. After supper I went to bed. My mother and sister went up on deck. I wanted to go, too, but they wouldn't let me. When we got there, my grandmother took me in her arms and kissed me.

I am going to stay all summer at Prince Edward's Island. My grandmother lives there. I have lots of fun. They let me milk the cow, feed the hens, and hunt for eggs. I play on the hay, too.

The Eskimos live in Greenland. The people dress in furs. They do not feel the cold. Do you know what they do? They catch fish and kill seals. They make knives out of the bones of animals.

A fireman rides on an engine. He is very strong and brave. He wears a rubber coat, a rubber hat, and rubber boots. He works quickly. A great many firemen get hurt.

When I came to school this morning I saw men working on the street. Some of them were digging and some were laying a pipe. One had a wheelbarrow. They were all working.

Last vacation I went fishing. I caught several fishes. My mother cooked them. Other days I went berrying. My father had to climb a tree to get away from a snake.

Yesterday we made penwipers. We cut three circles out of cloth. The first one was small. The second was a little larger. The third was the largest of all. We fastened the three circles together with a brad.

STANDARDS IN ENGLISH

5. Errors of Speech

(Re-read the section on "Common Errors of Speech,"
page 12.)

The errors listed below are those that one ordinarily hears in a primary grade. It goes without saying, however, that no one particular room will need drill on all these errors. The list is intended to be suggestive, not prescriptive. It is time wasted to drill on errors simply because they appear in this list. On the other hand, it is time wasted not to drill on errors simply because they do not appear in this list. The needs of the class must dictate the points of attack.

Don't hesitate to drill on errors of Grade II, nor yet on errors of Grade IV. Remember the groupings: (1) verb errors, (2) pronoun errors, (3) colloquialisms, (4) mispronunciations. Remember, too, all that has been said regarding the futility of attempting to eliminate oral errors through work in formal grammar. Right use of language comes from *habit*. To form right habits of speech use the language games every day. Vary the repetition of them to ward off monotony. Invent games of your own.

- (1) I done it.
I et the apple.
I seen him take it.
Leave him do it.
I ain't got no book.
He don't know.
Has John went yet?

- (2) Here is yourn.
Me aunt is sick.
(3) I'm after doing my work.
Do like I did.

- I seen it.
That ain't mine.
He never give me a pen.
My pencil is broke.
I trun the core away.
She brung it to school.
You was down there.

- Him and me done it.
Them are mine.
Can I get a pen off him?
I was to school.

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These kind are bad.	I am all better.
This is the boat what I went on.	I can't find it nowhere.
(4) My mother is worser.	Be you a-goin'?
The boy was almost drowned.	Gimme a cent.
My teacher's name is Mrs.	I was late, 'cause I went
They was nobody to be seen.	to the store.
	I hurted me.

6. *Hints and Helps*

(a) A natural speaking tone means one that can be heard plainly by *every one* in the classroom. Remember that the boy in the last seat seldom hears what the girl in the front seat says to the teacher. Be careful of the other extreme. Pupils should not be allowed either to read or to recite in a tone that may be heard at the other end of the building.

(b) The reading lesson is a splendid medium to help develop the proper tone.

(c) Children at this age are not naturally self-conscious. They will take readily to the exclamatory sentence as a means of expression. Let them note its use in the readers.

(d) The following rhyme was invented by an Illinois teacher to cure the use of "*ain't got no.*"

The Lazy Little Boy

He comes to school at nine o'clock, just missing being late,
He hasn't any pencil and he hasn't any slate,
He hasn't any ruler and he hasn't any book,
While at the other boys and girls he likes to sit and look —
O careless, lazy little child! 'Twould yield you greater joy
If you would try each day to be a very careful boy!

(e) Children should not be allowed to babble on endlessly. Lead them to think for a few minutes before talking, and then talk to the point, with some idea of order.

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Be satisfied with very gradual improvement. There are other grades ahead.

(f) Teach pupils to drop the voice at the end of the sentence.

2. WRITTEN

1. *Aims*

(a) To develop in children the power to write, either from dictation or as an original effort, several short sentences on a given topic, as instanced below.

(b) To make certain that the children show on paper that they have learned through the oral work when one sentence ends and another begins.

(c) To eliminate the misspelling of words commonly used.

2. *Types of Work*

(a) Copying from the board sentences based on oral conversation. These sentences should first be discussed and arranged in the best order.

(b) The above sentences written from dictation. Each child corrects his own paper.

(c) Original independent work based on (a) as model. (See Helps and Hints, page 71.)

(d) Dictation to test points of technical accuracy. Take note only of the technical points that children are supposed to know.

(e) The occasional very short reproduction of a story told in the oral period. At first such a reproduction should be copied from the board, after being told by the children. Later the copying step may be omitted.

3. *Suggested Topics*

See Outline for Oral Work, Section 2, page 62.

OUTLINE BY GRADES: THIRD GRADE

4. *Technicalities*

Capital letter beginning sentences, names of persons, of places, days of the week, months of the year, the name of our state, our city, of child's own school.

Period at the end of a telling sentence; after the abbreviations of names of days, of months, of the name of our state; after Mr., Mrs., St.

Question mark after questions.

Exclamation mark after exclamations.

5. *Words for Special Spelling Drill*

asked	heard	there	when
buy	know	they	which
coming	making	too	whose
dropped	shining	tried	write
fairy	their	went	wrote
afraid	early	lose	speak
all right	easy	loose	though
almost	enough	money	together
already	father	month	truly
always	February	none	Tuesday
beginning	forty	often	until
busy	friend	people	Wednesday
children	great	please	whose
clothes	guess	quite	women
color	its	right	would
doctor	laughed	Saturday	writing

6. *Written Standards*

The paragraphs below have been selected as typical of the kind and quality of written work that may be considered satisfactory, coming from the third-grade pupil. The short, clean-cut sentence is in evidence. Common words are correctly spelled. The very few technicalities demanded up to date are well handled.

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Note that the quotation sentence and the time-honored comma in a series do not appear. If children write little themes that happen to call for such technicalities, the teacher may suggest the correct form. But as a general proposition we shall be content to ignore such technicalities for the time being.

It may well happen that a score of pupils in every classroom may be able to write longer and better sentences, longer and better compositions, than those here set down. If so, all the better. Give such pupils free rein. But be sure in addition that the few basic technicalities exemplified in these standard themes are mastered by the class as a whole. And remember that the true measure of the pupil's power is his first copy, not the copy that has been corrected by the teacher.

1. This is mother's birthday. After breakfast we gave her our presents. My present was a pretty bookmark. I made it in school.

2. My dog is a little brown one. He can sit up and beg for his dinner. My uncle gave him to me. He is very cunning.

3. Last Saturday I went to a lawn party. We had ice cream and cake. We played games, too. We tried to eat a cracker tied to a tree. Donald was asked to do it. He could not do it. I was the second to try. I did it.

4. In the writing lesson we use our arm. We slide on our fingers. We roll on our muscle. We have a bridge under our wrist.

5. I like the music best of all our school lessons. I like to sing the song about the rabbit. I like the Christmas songs, too. Sometimes I sing alone.

6. I am a tulip. I grow in a garden. I am very pretty. I am white. A little girl came in and smelled me. A naughty boy smelled me and picked me.

OUTLINE BY GRADES: THIRD GRADE

7. *Helps and Hints*

(a) The following illustration of the method of developing original written work from oral work is taken from the New Jersey Course of Study in English:

Step 1. Oral conversation lesson suggested by roses in classroom (oral paragraph).

Step 2. Paragraph studied and copied.

Step 3. Previous work recalled, paragraph dictated.

Step 4. Original written paragraphs.

(Copy — Step 2):

I have a big bunch of roses. They are bright red and they smell sweet. I picked them in my pretty garden.

(Dictation — Step 3):

Here is a bunch of roses. They are yellow and have a sweet perfume. I picked them for you in my garden.

(Original — Step 4):

Across the way there is an arbor of pink roses. The bees and butterflies often visit the roses, for they love them very much.

(b) Don't let pupils form bad habits in dictation work at this early stage. Give a sentence but once. Train pupils to listen attentively.

(c) Don't forget that children love to write on the blackboard. It is a very good device to have different groups of children write on the boards on different days as "before-school" work. Each child may be asked to write two related sentences. Later on each child should be required to read his sentences, giving reason for each capital and punctuation mark. Keep this up for a year's

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time, and note the growth in power of handling the few technicalities involved.

(d) When pupils write, insist that they sit in good writing position, use the movement, etc. (One school exercise should help another.)

Read Outline for Fourth Grade.

FOURTH GRADE

1. ORAL

(Read the section on Oral Language, page 5. Read Outline for Third Grade.)

1. Aims

(a) To strengthen the "sentence sense." Eliminate "and" and "so."

(b) To secure good bearing before the class. There is no excuse for self-consciousness if the right class atmosphere is established.

(c) To continue to promote *orderly* talking.

(d) To secure good articulation and good tone.

(e) To correct, with moderation, common spoken errors.

It is more important than anything else that the teacher should aim to make the period in oral English one of real interest to the pupil. As the pupil advances in the grades, the importance of this particular aim on the part of the teacher grows. The boy in the middle and upper grades regards the oral composition period as a time to be dreaded, unless the teacher stimulates and suggests. The teacher's aim is not to have the pupil "say something"; it is to have a care rather that the pupil "has something to say." This makes for interest and a real desire to talk.

2. Examples of Oral Composition

The specimen efforts entered below are intended to indicate the type of oral work that the teacher should try to get from her pupils in the fourth year. In so far as they appear on the printed page, they do not differ materially from the specimens listed in the third-grade

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outline. In certain particulars, however, that can't by their very nature be illustrated on the printed page, it is to be hoped that the pupils in this grade will show considerable improvement over the work of the previous year. They should be more "sentence sure." As a result of the articulation drills, they should be talking more distinctly and with better tone. They should have the power to think out a half-dozen connected sentences on a topic, and give expression to them without painful embarrassment or undue hesitation. These things, as stated, can't be illustrated on paper, but they are of great importance, indeed. The section on "Oral English" has said that "mumbling, indistinct utterance and a poverty of ideas all too frequently characterize the speech of the average grammar-school graduate." This will always be so unless every teacher appreciates the value of good habits in speech as a practical asset and strives to inculcate these habits in her classroom. If the fourth-grade teacher does this, her pupils will inevitably be talking better by the end of the year. The teacher herself may not be able to detect improvement because of her closeness to the work, and because increased power along this line can't be registered in percentages, as increased power in arithmetic, for instance, can be. Nevertheless, the teacher who works persistently to secure good habits of speech may feel sure that the improvement is there; and she can draw much satisfaction from the thought that she has done her share in a task that has hitherto been largely neglected.

We have said many times that the results attained in the English period depend largely on the *kind* of subject chosen. We shall still insist that the best material for language work is that which represents the child's own experience. From his life at home, on the streets, in

OUTLINE BY GRADES: FOURTH GRADE

school; from his sports, amusements, duties, tasks; from the things he has seen and heard and felt and done; from the things he has read and the things he imagines; from all these sources may be drawn an infinite variety of interesting material. Subjects of this nature are listed in the outline for "Written English" for this grade. These subjects, and others like them, may be used in the oral period also. The study of pictures should be continued. The reproduced story — if the story be of the right kind (see Grade II, page 52) — has likewise its place. The teacher need be at no loss for subjects if she will give this matter some thought.

It may be said that the illustrations cited are not to be taken as absolute standards. Some pupils may easily talk with more loquacity and fluency than here indicated. If so, so much the better. Whatever *some* can do, however, the teacher's task is to see to it that as many as possible of the others less gifted are induced to talk in the short, clean-cut sentences illustrated. This accomplished, the upper grades will take care of the rest.

A Fire I Saw

One day I was talking to a boy. He noticed a fire in my ash shed. He told me. I was frightened very much. I told my sister, for it was dreadful. I ran up to the fire box and rang in the alarm. A lot of boys came in the yard. They were shouting, and a lot of them climbed the piazza railing to see the fire. It was all in flames. The firemen were shouting for the hose. They put back all the children. When they had the fire out, they chopped down the roof. The landlord gave me a dime for ringing in.

Why I Was Absent

I was absent one morning because I had to go to the hospital with my brother. My brother had broken his fingers. When

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I came back it was half-past ten. The children were taking a walk in the street. I didn't come in to school that morning. I was very sorry because I missed my lessons. We had a new lesson in geography that morning.

Fun at Revere Beach

One August morning my brother and I went to Revere Beach on a special car. We were playing ball because we didn't know how to swim. When I was at the bat I hit a boy on the head with the ball. Instead of crying, he started to laugh. After a while a train came by. The men threw crackers out to us. We each had about two boxes full of them. At four o'clock we came home.

My Report Card

When I got home the first month with my card, my mother sighed. She said if I had "Whispers" again on my card, she would come up to school. I did not want her to, so I never whispered very much after that. Now it says "Good" every month. Last month it said "Good work in reading and language."

The Fourth of July

On the Fourth of July I'd like to have a repeater gun. I'd like to have some rolls of caps, too. Then I'd put them in my gun. If my brother didn't have any, I'd give him some. I wish I could have a lot of sky rockets. I'm going up to the Common to see the races and fireworks.

My Longest Journey

When I was coming from the old country, two boys gave us a ride to the big boat. The boys had jerseys on. On the boat there were high beds and low beds. My mother was awful sick. A man gave us some spaghetti and meat. The meat was no good, so we threw it in the ocean. It took us ten days to sail across the ocean.

OUTLINE BY GRADES: FOURTH GRADE

3. *Common Errors of Speech*

Read section 5 for the Third Grade, page 66.

Remember that these errors should be drilled on frequently in special periods. A game need not take over five minutes, and thus it can well be played daily. Don't try to correct every error a pupil makes every time he makes it. It can't be done. Typical errors should be chosen from week to week and drilled on until there is some assurance that the *ear* of the child has become accustomed to the right sound.

Be sure that all the pupils get a chance at the language game.

- | | |
|-----------------------------------|----------------------------------|
| (1) I done it. | I seen it. |
| He come back. | Where was you ? |
| We drawed a bird's nest. | My book is tore. |
| I brung it to him. | It ain't so. |
| There was about seven boys there. | My pencil is broke. |
| He trun it to me. | You hadn't ought to do it. |
| We have saw them. | That don't make me laugh. |
| Look what I done to that paper. | |
| (2) Them are easy. | They are wrong theirselves. |
| He can't run as fast as me. | Me and Frank will go. |
| (3) Can I get a book off Mary? | John stayed to home. |
| My sister learned me to sew. | She sits in back of me. |
| Where shall I bring them to? | Leave me do it. |
| The baby got sick on us. | Where are you at? |
| Sing it like John does. | She never does nothin'. |
| Can I have a drink? | He be's always whispering to me. |
| (4) Ketch the ball! | They was an old man there. |
| Lemme have that. | Are they any school? |
| I c'n git it. | |

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4. *Hints and Helps*

(a) Pupils should be told constantly:

(1) To open their mouths when they speak.

(2) To speak in a clear, low voice — low in the sense of being in the natural register of the child's voice, not in the high-pitched "schoolroom" tone, yet loud enough to be heard distinctly in all parts of the room.

(3) To sound final g's, t's, and d's.

(b) Don't forget the enunciation drills. (See section on "Oral English," page 5.)

(c) Teach pupils to drop the voice at the end of the sentence.

(d) Invent a few language games of your own. Be sure to get the game element into them.

(e) Don't allow the garrulous child to talk on endlessly. The time is all too short, and the timid need all the practice that they can get.

(f) Don't interrupt the continuity of the child's thought because he makes a language error. Note the more important mistakes as they occur, and drill on them in special periods.

(g) Remember that if fourth-grade pupils make second-grade mistakes, *those* are the mistakes to deal with.

2. WRITTEN

1. *Aims*

(a) To strengthen the sentence sense in the short paragraph.

(b) To give considerable practice in the writing of the short, familiar letter.

(c) To drill on the words commonly misspelled and on common grammatical errors. (See lists.)

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(d) To secure complete mastery of the few technicalities noted.

(e) To insist on neatness and good arrangement in all written work.

2. *Types of Work*

(a) *Sentences*

The sentence sense means, in effect, that children should know that the sentence should begin with a capital and end with a period. If children know this, and are given considerable practice on paper and on the board, the "comma sentence," so prevalent in the lower grades, will disappear. Pupils should be persistently drilled in the idea that a *sentence is a group of words that makes sense*. This is, of course, not a technical definition. But it is one that pupils can grasp, and once grasped, it will have the effect of eliminating the "clause sentence" and the "phrase sentence," both of which also figure in the written work of these grades. In the oral work up to this time teachers have been insisting on the elimination of "and" in particular as a connective. The children by this time should realize that, to be on the safe side, they had better not indulge in its use. This does not mean, to be sure, that it is not perfectly good English to write compound sentences interspersed with connectives. The point is rather that in these lower grades it is much better to *overdo* the matter of drill on the short, "choppy" sentence, for the purpose of making dead sure that this all-important idea of the sentence sense is thoroughly taught. The "smoothing-over" process can safely be left to the upper grades.

The following are a few ways of bringing out the sentence idea:

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(1) Let the teacher give orally groups of words, some which make sentences, and others not. After each one let pupils tell whether it is a sentence or not, giving the reason.

(2) Children may be required to make sentences out of the non-sentence groups.

(3) The same exercises may be written on the board.

(4) Let some children give groups of words, and let other children tell whether the given group is a sentence or not, always giving reasons.

(5) The children may be required to complete the non-sentence group.

(b) *The Paragraph*

Children in this grade will be expected to set down their thoughts in the form of the paragraph. This means only that the sentences will appear on the paper, blocked in paragraph form, with proper indention. Since these paragraphs, as a rule, are not to be more than a half-dozen lines in length, the occasion will not arise to go into any technical discussion of topic sentences and the like, though good beginning sentences and good closing sentences may be worked for. The children have become familiar in the third grade with the interrogative and the exclamatory sentence. They should be encouraged to use these and to note their use in reading. An occasional question or exclamation breaks up the monotony of the theme, and makes it just a bit less formal, more *live*.

For subjects, the teacher is referred to the list printed in the outline for this grade. These subjects have been chosen because in a greater or less degree they are all of the kind indicated as desirable in the section on "Written English." The teacher is at liberty to choose these or substitute others for them. In either case, she should

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remember that the subject is half the battle. A poorly-chosen subject means a poor set of themes.

In this connection see also "Picture List" (Appendix, page 177) and selections to be read to children (Literature Outline, page 164).

(c) *The Letter*

The familiar letter is introduced in this grade, and a model for the form of the same is set down in the Appendix. Though there are forms other than the one indicated that are in good use, the teacher is asked to teach this one only, and to teach it thoroughly. The form of a letter may not be *nearly* correct. It must be one hundred per cent correct. In order to secure this, teachers will please, for some considerable time, dwell on the form and teach it through the medium of the copying lesson, calling attention to every item of punctuation and capitalization, and causing the pupils to compare their efforts, item for item, with the model on the board or on the hektographed sheet. Afterwards, knowledge of the form should be tested by several dictations. The way is then prepared for the writing of *original* letters.

"The quality most difficult to secure in pupils' letters is spontaneity, and this is but natural. For this very quality is one so elusive, so thoroughly identified with the interests of the children, so completely a form of pure self-expression, that it may be doubted whether a spontaneous effect can ever, through the teacher's efforts, be secured. If it is not present it cannot be forced. Originality cannot be taught. If, however, we can discover what are the restraints which make letters written by children in the grades of the elementary school so artificial and awkward, it might be possible, could we but remove the hampering factors, to lend to this work,

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within the limits of the children's powers, the freedom, the grace, and the charm that characterize the correspondence of a Lowell, a Dodgson, or a Stevenson."

The above quotation is from *Method and Methods in the Teaching of English*.¹ The entire treatment of the subject of letter writing in this book is so admirable that it seems idle to attempt to duplicate it here. Teachers in all grades should read the chapter on "Letter Writing" and work along the lines therein laid down. The illustrations cited as to the kind of letter that we should strive to get are especially worth studying, as they exemplify in a delightful way that childlike naturalness that should characterize the letter in the elementary school. A few of these illustrations are reproduced here:

Dear Harry:

You ought to see how the beans I planted have grown. Did you ever plant any? The onion that you saw is all dried up. Can you tell me why?

Dear Mother:

We have had a fine time this week. I went driving with Uncle John and the horses went so fast I was frightened. But Uncle only laughed at me. When will you come here? I pray for you every night.

Dear Rose:

Mamma is going to let me have a real doll party next Saturday. Will you come early and bring your best doll with you? I want you to come early because I need you to help me to fix some things for the other girls.

Dear Mother:

We arrived here at ten o'clock this morning. It was very dusty on the trains. I looked as black as coal when I reached

¹ *Method and Methods in the Teaching of English*, by E. Goldwasser: D. C. Heath & Company.

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the house. In the afternoon I went with Fred to the field and watched the men digging potatoes. The earth has a very pleasant smell. We saw a great number of worms. Love to all.

Your affectionate son,

Dear Mrs. Brown:

I had a very happy birthday. It was very good of you to send me that book of fairy tales. I have read three stories already.

Affectionately yours,

Dear Uncle:

You are so far away, I am afraid you didn't hear the good news. Both Mary and I are to be promoted to Grade V. Isn't that fine? Father and mother are as happy as we are.

Your loving nephew,

In passing, it may be said that the letter in this grade should be kept short — not more than four or five sentences. As often as is possible, it should be actually sent somewhere. It should be written on subjects that the children know something about and concerning which they wish to write. In no other way can *real* letters be secured.

(d) *Copying and Dictation*

These two forms should be employed for the purpose of *teaching* and *testing technicalities*. Copies should be set on the blackboard of sentences illustrating correct use of capitals, the letter form, etc. This work is logically followed by the short dictation exercise. This latter may consist of a single sentence at one time, and of a whole short paragraph at another. The good dictation exercise should be:

(1) Definite and planned for the needs of the class. It should be chosen for a purpose: at one time to teach the punctuation of the grade; at another for the use of capitals, etc.

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(2) Carefully executed as to mechanical form.

(3) Given not less than twice a week in Grade IV. A part of the spelling period may be used in this way.

Dictation exercises may often be written upon the black-board and studied with special attention to points of special difficulty. A curtain or map may be drawn over the exercise, and pupils asked to write with one, and only one, reading by the teacher. For correction, let the curtain be removed and comparisons made, the teacher standing by the board and calling attention to the various points. Papers may be exchanged and additional errors looked for. The pupils may be asked to turn papers over and write again for improved results. Before pupils hand their work to either pupils or teacher, they should look over their papers for the detection of any errors.

3. *Topics for Paragraphs*

Read what is said on "Composition Subjects" under the heading "Written Language," page 27.

SCHOOL

What I Like about the —— School.
My Monthly Report Card.
Our Best Indoor Game.
A Picture in My Schoolroom.
Helping My Teacher.
An Interruption in Our Work.
How We Make a Sewing Apron.
My Excuse for Being Late.
How to Keep the Schoolroom Floor Clean.

SPORTS

My Ride on the Roller Coaster.
A Trick I Taught My Dog.
Fun at —— Beach.

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A Swimming Lesson.
How to Spin a Top.
A Tree Mishap.
My Rabbits.

MISCELLANEOUS

The Baby at Our House.
Waiting for the Mail.
The Story I Like the Best.
Spending a Nickel.
When the Fire Alarm Rings.
On an Ocean Steamer.
What I Did on Saturday.
What I Am Going to Be.
Watching an Ant.
A Fireman I Know.
A Fire I Saw.
In the Forest with Hiawatha.
Turning the Tables.
How I Build a Fire.
How I Would Direct a Stranger to the Public Library.
A Friend in Need.
Afraid of a Mouse.
In the Agassiz Museum.
When I Visit My Grandmother.
A Dog I Like.
The Best Time I Ever Had.
Making Something Useful.
A Surprise for Mother.
My Early Home.
What I Saw on My Way (to) from School.
A Dash to Save Life.
After Water Lilies.
The Cannon on the Common.
The Washington Elm.
Paul Revere Tablets in Cambridge.
In the Forest.

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What I Liked Best in the Circus Parade.

A Troublesome Neighbor.

Importance of "Safety First."

What I Intend to Do for Clean-up Day.

4. Technicalities

Note that these are few. Some familiar ones are missing.

(a) *Capitals.* Holidays, local geographical names. In poetry. In letter forms.

(b) *Punctuation.* The use of interrogation and exclamation marks. As involved in the writing of dates and in letter forms.

(c) *Abbreviations and Contractions.* *Isn't, wasn't, I've, won't, wouldn't.* Others in common use. Abbreviation in letter forms.

(d) *Grammatical Errors.* Note such written errors as the use of "when" for "went"; "they" for "there." See list of spoken errors for Grade IV, page 77.

5. Words Commonly Misspelled

all right	doctor	laughed	they
afraid	dropped	lose	too
almost	early	much	tried
already	enough	people	truly
always	February	quiet	until
beginning	forty	quite	using
busy	friend	Saturday	which
color	guess	shining	whose
clothes	having	their	women
coming	heard	there	writing
aloud	honest	ready	
also	hoping	really	
among	hour	receive	
because	instead	rough	
becoming	just	spoonful	

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believe	learned	stopped
bicycle	losing	straight
built	meant	tired
business	minute	touched
carriage	ninety	through
caught	often	used to
choose	perhaps	weather
early	pieces	wholly
easily	pleasant	written
fourth	quietly	wrong

6. *Hints and Helps*

The teaching of one thing for which the pupil is ever after responsible, then another thing plus the first, then a third plus the first and second, is the surest way of getting somewhere.

It is very important that the pupil read his composition through before handing it in. By this means he will discover many common errors, such as omission of words, misspelled words, incorrect punctuation, and the repetition of the same word. He should cultivate the power of imagining how it will sound when read aloud.

The fourth-grade teacher should begin to transfer the burden of criticism from her own shoulders to those of her pupils. But the criticism of one another's work by the pupils must always be controlled and directed by the teacher. The children must be made to understand:

- (a) That criticism deals with merits as well as faults.
- (b) That criticism of one another's work should always be given to *help* one another.
- (c) That the pupil must regard his fellow critics as his friends, not his enemies.

In all oral and written compositions the blackboard is most useful. By means of it the oral expression is visual-

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ized, making pleasing features more emphatic, while faulty ones are recorded, to be changed again and again until satisfactory.

The coöperative work of teacher and pupil is made more impressive if the blackboard is brought into use in working out improvement in the sequence of thought, the sentence structure, and the choice of words. The teacher may copy upon it compositions which are to be criticized by the class; or she may use it for presenting a model composition for the pupils to follow in their own oral or written constructions.

One of the best ways to interest and to improve a class, particularly the poorly equipped or the indifferent members, is to have pupils write their own compositions on the board instead of on paper. This method can be used with great profit in a grade as low as the third, and is increasingly valuable in higher grades. Here the writer is certain of an audience, and equally certain of an immediate estimate of his effort. He desires the appreciation of this audience, and wishes to avoid any unfavorable criticism from it. Therefore it is natural for him to look over his work, correcting his own blunders before reading it aloud to the class for their comments. Such exercises are certain to develop the appreciation of the difference between orderly presentation of events and aimless wandering, to deepen the feeling for correct structure, and knowledge of the right use of the capitals and the elementary punctuation marks.

7. *Written Standards*

1. Last week I went to my aunt's in the country. My uncle had a little kitten. He gave it to my mother, and she loved it. I wanted to take it, but my uncle didn't let me. He said the mother cat would scratch my eyes out.

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2. My dog's name is Teddy. He went out in the yard yesterday. He played with my cat, Toodles. The cat jumped on his back and Teddy gave him a ride. Then Teddy came in and slept under the lounge.

3. When I was coming to school this morning I saw a dead chicken. A boy was carrying it to the ash man. I saw him put it in the ash barrel. I felt very sorry to see the dead chicken. I think the cat killed it.

NOTE. By June, seventy-five per cent of the pupils in the fourth grade should be able to write as above.

Read Outline for Fifth Grade.

FIFTH GRADE

1. ORAL

(Read the section on Oral Language, page 5. Read Outline for Fourth Grade.)

1. Aims

(a) To make the oral English period one of real interest to the pupils.

(b) To train the class to talk for a few minutes in the manner suggested by the illustrations, using good enunciation and a natural speaking tone.

(c) To eliminate, through continuous and spirited drill, the errors of speech that are most prevalent.

(d) To lead pupils to "stick to the point."

The oral language period has not always been one of very lively interest to children, because the teacher herself has not always taken thought to motivate this work so as to make it seem really worth while. This has unquestionably been due to the fact that in the past the teacher's attention has been centered largely on written language. The course here submitted has emphasized throughout that good written work is largely dependent on good oral work. The teacher who believes this will not be content hereafter to conduct the oral language exercise as a rather aimless, boring performance, the sooner over with the better. She will see to it that the dynamic element is not lacking. The boy who stands up to tell his experience must be induced somehow to feel that the listening class expects him to be interesting. He must realize that his effort will be interesting only if he presents with enthusiasm something that he knows and really wishes to communicate. If the teacher establishes the right atmosphere, she will get something in the

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way of this attitude during the oral composition period. Lacking the right atmosphere, the oral composition period will hardly justify the time spent upon it.

2. Examples of Oral Composition

Great emphasis has been laid in previous grades on the point of keeping the sentences short. This has been done for the purpose of eliminating the long, drawn-out sentences (so common in children's speech), interlarded with the connectives "and," "but," and "so." It may be said at this point, however, without fear of being misunderstood, that there is no particular virtue in continued insistence on the short, "choppy" sentence, if children can use the complex sentence in their speech. Some children do, very readily, because all children talk with much more freedom than they write. "If my mother does not put water in my bird's dish, he sits on it and keeps chirping till she pays attention to him." This is not a short, "choppy" sentence such as we have been emphasizing. It is one, though, that a pupil in the fifth grade may naturally use, in place of the short, simple sentences into which it may be resolved. If pupils naturally talk in this more flowing manner, by all means let them do it. The illustrations contain several complex sentences that are clearly not beyond the capacity of children in this grade. The point to be remembered is that the sentence we must eliminate is the compound sentence made up of a series of statements strung together. It is surely not too much to expect that five years' drill on this weakness should have the effect of enabling us to send pupils to the sixth grade with the "and" habit rooted out.

As for subjects, the sources suggested in the lower grades may still be utilized. (See Third Grade Outline,

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page 62.) Teachers will still use the straight reproductive exercise sparingly. It is well worth while to read to the class once in a while for the purpose of suggesting ideas and of illustrating how a similar incident or situation might be treated by the pupil. The completion of the unfinished incident is always a challenge. History ceases to be a bare matter of reproduction in the language period if the child translates himself, in imagination, back to the past and personifies his heroes. At best, however, what the pupil gets second-hand, through his reading, is never quite so vital as what comes to him first-hand, through his experience — what he feels, and has seen, and knows. The subjects suggested, therefore, for written composition, which are to be used also for oral composition, are the kind based on experience. The list of pictures in the Appendix also will serve as subject matter. The teacher who knows how to ask a few stimulating questions cannot help getting ready response when such subjects are suggested.

It will be noted that one of the aims set down is to lead pupils to "stick to the point." Small children can't be expected to do this. But the fifth-grade teacher should impress upon her pupils that they must not talk about a string of things in their oral compositions, but that they must select some single point, and, as it were, "elaborate" it. What is meant by this term has already been explained in the section on "Written Language," page 27. It is referred to again in the Outline for the Sixth Grade.

One of My Playthings

I have a set of cars at home. The engine used to wind up, but it is broken now, so I have to push it along. It was given to me one Sunday morning. I came downstairs and went over to the sewing machine. I looked on the top of it and there

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was a bundle. Written right on the bundle was my name. I opened it and there was a set of cars.

Observation of Nature

The outside gong at our school was broken. One afternoon a man came to fix it. He found a bird's nest with two little speckled eggs in it, inside the bell. We decided to use another bell for the rest of the year, so as not to disturb the mother bird. We have seen her hopping on the window. Today we heard the little baby birds peeping in the nest.

My Ride on a Roller Coaster

When I first got on the roller coaster, I thought I was going on a level road, but my heart sank when I went down and then up so fast. My mother said that if I had been as well used to them as she was, I never should have felt it at all. It went so fast I lost my breath. Have you been on one?

Visit to a Doughnut Factory

I went through a doughnut factory the other day. I saw men dressed in white suits pushing dough around on big boards. Then the men put the dough in a big machine and doughnuts came out all made, but not cooked. Next they put them in a big oven, and they were brown when they took them out. The man I knew there gave me one.

June 17th

On the 17th of June there will be no school. We celebrate it on account of the Battle of Bunker Hill. On this day, if you see flags floating around on any schoolhouse or ordinary house or City Hall, you will know they are celebrating this battle. Everybody shoots off firecrackers and things like that on this day. This year I think I shall go over to Charlestown and see the parade. Then I'm going to Bunker Hill monument and climb to the top, if they will let me. My brother says that you can see everything from there.

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3. *Common Errors of Speech*

Certain errors are herewith assigned to this grade. The assignment is necessarily arbitrary. If your pupils can work with profit on the matter suggested, drill them without end, using the language game and other similar devices. If the errors listed don't appear in the speech of your pupils, pass them by. Under no circumstances forget that you should continue the task of stamping out errors that the lower-grade teachers have been working on. "Ain't" and other such mistakes are linguistic weeds. They are hard to kill. No one teacher can complete the task of killing them. Remember that the influence of the street is all against the school in this matter of correctly spoken English. It may even be guessed that the boy himself does not wish to talk correctly. The "crowd" talks incorrectly. The juvenile purist is likely to be an object of scorn. At best, the elimination of the more common inaccuracies is a long-drawn-out task. It means drill, drill, drill, not by one teacher, for one year, but by several teachers, for several years, without any let-up. Don't fail, then, to take up again, if necessary, the mistakes of previous grades, and don't under any circumstances try to correct them through lessons in formal grammar. This warning is here repeated at the risk of its becoming monotonous. Grammar will not cause a child to speak correct English.

The following list is grouped in:

- (1) Verb errors.
- (2) Pronoun errors.
- (3) Colloquialisms.
- (4) Mispronunciations.

This is for the teacher's convenience only. It is not to be discussed technically with the children.

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- | | | |
|-----|---|--|
| (1) | Our piano is broke.
He hadn't ought to go.
You wasn't on the corner.
I come to Cambridge last week.
I've wrote my spelling long ago.
She is laying down. | He done it.
It ain't no use.
He seen more than you did.
He don't know his lesson.
Has the bell rang? |
| (2) | Them words are too hard.
Me and you will go. | I can write better than him. |
| (3) | I can copy it off the board.
They learn you to cook at that school.
Take your place in back of him.
My mother took sick.
It won't hurt nothin'. | He was to his house.
She reads good.
They left him go.
Look where you're at.
The answer what you got is right. |
| (4) | I brought it home to my mother. | |
| (4) | The candy is et up.
They was a new book here.
Her ran ahead a' me.
Look at 'em! | Wait till I get me cap.
Watch me ketch it!
May I borry a knife? |

4. Helps and Hints

- (a) Keep the following points constantly before the pupil:
Stand up straight.
Speak distinctly.
Be careful of your "ands."
- (b) Remember that a natural speaking tone is one that can be heard easily by the boy in the last seat. It is not unnatural shouting, any more than it is indistinct muttering.

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(c) Look out for the final syllables and consonants. Use the enunciation drills *regularly*.

(d) Don't kill the child's spontaneity by interruptions during the oral language period. Correct for one thing at a time.

(e) Every recitation is an oral language lesson. Pupils should stand up straight, talk distinctly, and with correctness *at all times*. Teachers should not fill out a pupil's answer or statement in a recitation.

(f) Fight against the rising inflection.

(g) Be sure that every pupil is given a chance to talk. Don't develop a few "star performers."

2. WRITTEN

1. Aims

(a) To give pupils the power to write a short paragraph or letter made up of short, clean-cut sentences. (See standard, page 102.)

(b) To drill on the words commonly misspelled and on common grammatical errors.

(c) To secure complete mastery of the few technicalities noted.

(d) To insist on neatness and good arrangement in all written work.

2. Types of Work

(a) Sentences

By this time pupils should have the "sentence sense" pretty well established. If the "Child's Error" still appears, continue to use such devices as those suggested under this same heading for Grade IV. Remember that one of the primary aims of this entire course is to eliminate the over-long sentence and the "non-sentence" from the written page. With this idea in mind, it will still be

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wise to emphasize the short, simple sentence in Grade V. The longer type of the complex variety may be used by many fifth-graders in talking, but the attempt to transfer it to paper often results in the "clause sentence," with which teachers are so familiar. Of course, it goes without saying that the pupil with a natural style is not to be held back. We should be thankful for everything that we may be able to secure beyond the reasonable requirements set down. The majority of the class, however, should be held for those reasonable requirements, especially for the power to use the simple sentence without bungling. Begin to emphasize the use of simple interrogative and exclamatory sentences by way of variety.

(b) *The Paragraph*

No attempt whatever should be made to study the construction of the paragraph. The form only should be insisted on, with particular attention to the matter of indention and mechanical neatness. In length, it should not exceed more than a half page. Children at this age grow careless unless written work is kept within rather restricted bounds.

As for the subject matter for these paragraphs, what has been said regarding this point under the head of "Oral English" applies with equal force here. The subjects listed are in the main of the "incident" type, based on the child's own experience.

Teachers will please bear in mind what has been written in another place concerning the kind of subject that should be assigned, and will see to it that only such subjects are presented to the children. If the paragraph is to be short and bright, rather than long and dull, the subjects must be *right*. A little precaution in this respect is worth much indeed.

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(c) *The Short, Familiar Letter*

The letter should form an important part of the written work. Remember that the *form* of the letter must be *just so*. Capitalization, punctuation, and general set-up must be not merely correct, but absolutely correct. A standard form for the friendly letter is given in the Appendix, page 192. This form has presumably been taught in the fourth grade. Make sure, by means of an occasional dictation, that the pupil has it well in mind. The contents of these letters should be of the sort already dwelt upon. Pupils should write as they actually feel — *intimate, real* letters such as they might wish to send to their young friends or to “grown-ups” whom they like. (See models for Grade IV.)

(d) *Copying and Dictation*

These two forms should be employed for the purpose of *teaching* and *testing technicalities*. Copies should be set on the blackboard of sentences illustrating correct use of capitals, the letter form, etc. This work is logically followed by the short dictation exercise. This latter may consist of a single sentence at one time and of a whole short paragraph at another. The good dictation exercise should be definite and planned for the needs of the class. It should be chosen for a purpose: at one time to teach the punctuation of the grade; at another for the use of capitals, etc. Dictation exercises may often be written on the blackboard and studied with special attention to points of special difficulty. A curtain or map may be drawn over the exercise, and pupils asked to write with one, and only one, reading by the teacher. For correction, let the curtain be removed and comparisons made, the teacher standing by the board and calling attention to the various points. Papers may be exchanged

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and additional errors looked for. The pupils may be asked to turn papers over and write again for improved results. Before pupils hand their work to either pupils or teacher, they should look on their papers for the detection of any errors.

3. *Topics for Paragraphs*

SCHOOL

The School Team.
Why I Like the — Period.
How I Explained My Tardiness to the Principal.
A Tree Tells Its Story.
A Visit to the Office.
Waiting for School to Dismiss.
Our Victrola.
The Snow Rally.
The Sewing Lesson.
If I Were Teacher.
What We Laughed At.
Staying after School.
My Favorite Song, and Why I Like It.

SPORTS

How to Make a Kite.
Playing Croquet.
Digging Clams.
My First Fish.
Making a Snow Man.
Playing School with My Dolls.
Our Neighborhood Circus.
Picking Berries.
How I Learned to Skate (or Swim, or Ride a Bicycle).
The First Coast of the Winter.
A Hot Afternoon.
An Exciting Swim.

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MISCELLANEOUS

My Lucky Day.
Indian Relics in Peabody Museum.
What I Saw when Carrying Dinners.
A Frightened Animal.
Burning the Leaves.
A Ride with the Grocer.
The Clown.
Getting the Cows.
Taking Pictures.
A Picture in Our House.
Why I'd Like to Be a Letter Carrier.
What I Saw at the Aquarium.
How I Help to Keep the City Clean.
A Rainy Afternoon Party.
What I Wish to Be When I Grow Up.
When Grandma Comes to Visit Us.
The Policeman on Our Beat.
How a Boy Makes Good.
Fun at the Street Fountain.
Working on a Farm.
Feeding the Chickens.
In the Hayfield.
Startled by a Snake.
Cleaning My Yard.
The Street I Live On.
My Canary Bird.
An Afternoon at the Theater.
Working on Saturday.
My Whirligig.
When I Got Dinner.
A Man I Like.
My Baby Brother (or Sister).
How to Wash Dishes.

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4. *Technicalities*

(a) *Capitals.* Titles of compositions. As involved in simple quotations, and in form of familiar letter. Superscription on envelope.

(b) *Abbreviations and Contractions.* Abbreviations as they come up in arithmetic and geography. Of proper names: Mr. Geo., etc. Such common contractions as *we're, you're, I'll*, etc. *Carry these over into the spelling period.*

(c) *Punctuation.* Punctuation involved in simple direct quotations; and in the heading, salutation, and conclusion of familiar letters. Superscription on envelope. The possessive singular.

(d) *Grammatical Errors.* Common errors as they appear in writing. (See list of spoken errors for Grade V, page 95.)

5. *Words Commonly Misspelled*

all right	color	laughed	tired
already	coming	minute	too
beginning	dropped	people	truly
believe	easily	quiet	until
busy	enough	receive	weather
business	friend	studied	women
carriage	heard	their	written
caught	know	there	

answered	except	trouble
cities	handkerchief	umbrella
cousin	neighbor	useful
cotton	oblige	village
different	pleasant	whom
drawer	replied	woolen
either	straight	

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6. *Hints and Helps*

- (a) Talking should almost invariably precede writing.
- (b) Frequently study and copy short models.
- (c) "Keep the written composition short and representative of the pupil's best effort. Pupils should be held responsible for the correct form of the composition, for title, margin, indention, correct spelling, etc. They should form the habit of looking over all written work carefully before handing it in, in order to correct their mistakes. A pupil's composition should frequently be copied on the board for his criticism and correction."
- (d) Correct one kind of mistake at a time.
- (e) Don't assign general subjects. Make them specific and limited.
- (f) Make no attempt to analyze the paragraph idea in this grade. Teach the form only.
- (g) Use red ink or blue pencil in correcting.
- (h) Make corrections few, significant, and *neat*.
- (i) Don't allow pupils to form wrong habits in copying and dictation work. Read chapter on these topics.

7. *Written Standard*

Do Cats or Dogs Make Better Pets?

I think cats are better pets than dogs, because they are more playful. Some cats are good mousers. When a stranger comes in, a cat will not bark like a dog. I have a cat and a little kitten. Most all the time they are playing together. The little kitten will run up a board. The big cat will climb up after it and bring it down. They are very cunning.

The above has been selected as a standard simply because it seems to illustrate pretty well the sort of composition that should satisfy the fifth-grade teacher. It may be that after this Course has been tried out, it will be

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thought best to make some changes in this, and in the other Standards tentatively prescribed. It may be also that just now some pupils in the fifth grade won't be able to write English of a quality similar to the illustration. On the other hand, some pupils may write English of a much superior grade. Regardless of all these considerations, the fact remains that here is a standard of achievement for the fifth grade. It has been selected unscientifically, but yet with considerable care. It may, as stated, be changed sometime. In the meantime it is pretty certain that if the teachers of Grade V can secure written results such as the one illustrated, the teachers in Grade VI will be somewhat content.

Read Outline for Sixth Grade.

SIXTH GRADE

1. ORAL

(Read the section on Oral Language, page 5. Read Outline for Fifth Grade.)

1. Aims

(a) To give such thought to the handling of the oral language period that it will cease to be either a terror or a bore to the pupils.

(b) Still keeping in mind the short sentence as the safe unit in speech, to strive for easy transitions as a step toward fluency.

(c) To insist and insist in every lesson of the day on clear enunciation and a natural speaking voice.

(d) To continue the fight against common errors of speech.

(e) To train children to handle a single phase of a subject and to stick to the point.

Topics (c) and (d) above have been emphasized in the work of every grade from the first up. It is not to be expected, however, no matter how conscientiously teachers may have labored in the lower grades, that the task is done. Indeed, any sign of a let-up at this time or later will set back lamentably any advance that has been made. It is too often the story in school work that the fruits of victory are never gathered because some teacher stops firing before the enemy is really vanquished. Right habits of speech, distinct enunciation, the development of an easy natural speaking voice — these things will be secured only through the concerted, unremitting efforts of every teacher in every grade, not omitting the teachers in the high school. The task may seem overwhelming at times, when one considers that the school day is only five hours

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long, and that children are exposed for as long a time daily, or longer, to the language habits of the street. The task is a hard one, but it can be accomplished, if every teacher takes up the work where the previous teacher has left off. It must not be confined to fifteen-minute drills now and then, such as have been heretofore suggested. Every lesson is a language lesson. Strive to get clear enunciation in all recitations. Be careful of mumbling and half-audible speech at all times. Remember that the boy in the back seat should hear what the boy (or girl) in the front seat says. And remember, too, that the sixth-grader is not beyond third-grade drill in sounding final consonants and pronouncing "ings." The sixth-grade teacher who continues to exercise constant vigilance in the matter of pleasing speech will do a very important piece of work. For, as has been said, people talk more than they write. The schools, it would seem, have overlooked this fact in the past.

Continue the articulation drills.

2. *Examples of Oral Composition*

The sort of work to be expected from the sixth grade is indicated below. The subject matter for such work will still be based largely on the pupil's experience, and the teacher is advised to turn to the list included in the Outline for Written Work (page 116), for suggestions as to the subjects themselves. The illustrations cited below begin to show a more easy, flowing style, caused by the occasional use of the complex sentence, and once in a while a good transition phrase. Not all pupils will display power along this line. Some will still confine themselves to the straight "subject, verb, object" sentence, such as we found in the third grade. But even with these non-literary individuals, the teacher can make a beginning in substituting

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the more obvious connectives for "and," "but," "then." Of course, the sentence sense is by this time a *sine qua non*. The pupil of a linguistic turn may, in this grade, be handling the longer complex sentence with ease. This should not be discouraged. Neither, however, should it at this time be especially worked for. Long sentences, even yet, are apt to be dangerous tools.

One of the aims mentioned in Section 1 is "to train children to handle a single phase of a subject and to stick to the point." This has been mentioned before in the fifth grade. It becomes more and more important as the child goes along. What is meant by handling a single phase of a subject may be best brought out by the contrast between these two compositions:

How I Help My Mother

Every day when I get up in the morning I eat my breakfast, wash the dishes, do the beds, and sweep the floor. Then I get ready to go to school. In the afternoon I just wash the dishes, and my sister sweeps the floor. When I come home from school, I do all the errands. Later I go out to play. When it is five o'clock I go home and stay home. At six o'clock we have supper. When we are all over with supper, I gather the dishes from the table. When I am done, I start to wash the dishes. When I have finished I say my prayers and go to bed.

How I Help My Mother

My share of the housework is washing the dishes. There are six of us at home. So you see we have a great many dishes to wash. I have never tried to reckon it, but I am sure I wash a million in a year. My sister wipes them, and we both wish we lived in the times when people ate out of the same dish with their fingers. We play this game to keep up our courage. We try to do them quicker every week. Last week we gained four minutes. We didn't break any dishes either.

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The above themes are cited in the Lawrence Course of Study as striking illustrations of the right and the wrong way of handling the topic given. The first is a schedule of a day of housework, a mere catalogue of events, correct enough, but wholly uninteresting. The author of the second paragraph chose a single item of the day's work and treated it in a very interesting way. It is this treatment of the paragraph that the sixth grade should strive for.

How to Keep a Neat Desk

Keeping a neat desk is a very easy thing to do. The desk must be cleared out once a week, then everything put back in good order, with the books on one side, papers, pencils, and pens on the other. To make it look neat, the larger books should be at the bottom, with the smaller placed on top of them according to their size. If there is a penwiper and other small things of that sort, such as pencil sharpener or penknife, it would be a good plan to have them kept in a little box at the back of the desk. It would be best, if there is a blotter, to put it on top of the papers in the middle. Only as many papers as are necessary should be kept in the desk. The top of the desk should be kept clean and free from dust. The ink-well cover should be closed except when the ink is being used. When leaving school at night, nothing should be left on the top of the desk.

A Hallowe'en Scare

Last year at Hallowe'en time the children on the top floor of our house held a Hallowe'en party. Before the guests came, some of the children dressed up as ghosts and hid in a corner in the entry. When the guests came to the corner of the entry, the ghosts came out and frightened them so much that they ran down the steps as fast as they could. Then the ghosts took off their masks, ran after their guests, and invited them to come back to the house. Soon all the children came back into the house, now aware that it was their friends who had frightened them. Games were played and a very happy evening was spent.

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Getting Up on a "Zero" Morning

When I awoke one morning this winter, I thought my room looked cold. I happened to glance at the windows. They were so white with frost I could not see out of them! I knew then that Jack Frost had made a visit during the night. I put my arm outside the bedclothing and a chill went through me. My mother called to me and I shivered at the thoughts of getting up. At last I got up courage enough to jump out of the bed. I immediately ran to the window and closed it, as I had it open all night to let the fresh air in. I felt that I had fresh air enough. While I was dressing I nearly froze. I thought to myself that Iceland or Greenland couldn't be much colder than that room. After I got my clothes on, I went into the bathroom and plunged my face and hands into a bowl of cold water. Then I rubbed my skin with a Turkish towel till it got very red. I felt much warmer and decided that I could go down to breakfast.

When Mother Goes Away

When mother goes away, I dress up in her old clothes and make believe that I am the mother. I take care of baby, and make sure to have all the work done when she comes home. I like to get the supper, too, but father always makes fun of my cooking. When mother goes away in the summer and takes baby, I dress my doll up in some of the baby's clothes, so that people think it's a real baby that I am carrying. I take out all my playthings and play house. Mother says I will make a good housekeeper. She then gives me cake and bread, and other things to play with. I invite some of my girl friends, and we have much fun playing.

An Exciting Game

Yesterday morning after breakfast I went out in the street to play cowboy. Another boy and I were the sheriffs. My brother and Joe Small were bandits. The truck was the stage-coach. The two sheriffs guarded the stage coach when it went to get the things we called jewels. Our steps were the camp where the cowboys lived. As we got near the camp, the bandits

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attacked the coach. We heard the driver call for help. We ran back and captured the bandits. We put them in handcuffs, which we made out of wire. Then we took the bandits to prison. As we were letting the bandits out of prison we heard the twelve o'clock whistles blowing. That meant that it was time for us to go in to dinner.

Camping

I go to Mattapoisett in the summer and play with a little boy who comes from Melrose Highlands. Last summer we made a camp in the yard, all by ourselves. No big boys helped us, either. Mother cooked the potatoes in the house and then let us take them, pot and all, out into the camp. She was afraid to let us make a fire and we did want some smoke. What do you suppose we did? You can't guess? Well, we have something that keeps mosquitoes away, which smokes a lot, and doesn't flame up or burn you. We had two of them, and they made piles of smoke. We had packs of fun.

3. *Errors of Speech*

The errors suggested below are listed for the purpose of hinting at the different kinds of inaccuracies that the teacher may expect to find in the children's speech. Obviously it would be a waste of time for a teacher to use this list, textbook fashion, and take up every error regardless of the weaknesses of the children along this line. Much better rather is it for the teacher, bearing in mind the different tendencies toward verb errors, pronoun errors, colloquialisms, and the like, to note these different errors as they actually occur in the classroom, and drill on them. Technical grammar is taught for the first time in this grade. But even at this stage these grammatical mistakes are not to be corrected through the medium of technical grammar. The only sure way of purifying the child's speech is the way of causing him to repeat the right form, until it becomes natural for him to say it.

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Use a language game for a few minutes every day. (See Appendix, page 184.) Refer constantly to "Language Games for all Grades," for ideas as to how the common error is to be dealt with.

- | | |
|---|--|
| (1) The ice had broke.
The picture is tore.
I seen him when he done it.
I come to school early this morning. | There was two new boys in the yard.
He done his work first.
You wasn't there.
'Taint no good.
She don't want them. |
| (2) Hand me them books. | Who is going, you or me?
It was me that lent the book. |
| (3) John took my knife off me.
She's just after coming.
My teacher learned me to write.
It sort of makes you afraid.
Leave me see.
I have a book what has no cover.
Mary talked like he did.
Can I speak to her? | Here, look 't.
He was to church.
It went fine.
Where are you at?
We won't have no school today.
I-hat ter go home.
The water pipe is all froze up. |
| (4) What are you doin'?
Are they any school?
I'm a thinkin' a goin' to-night.
Gimme a book. | Kin' you ketch the ball?
Give it to 'em.
My mudder gave me the book. |

4. *Hints and Helps*

(a) Keep the following points constantly before the pupils:

Stand up straight.

Speak distinctly.

Be careful of your "ands."

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(b) Make the pupils feel that they are to be credited in language not only for their ability to write, but also for their ability to talk. The one is as important as the other. The boy that talks correctly and interestingly will write in the same way.

(c) The "and" habit should be completely conquered in this grade.

(d) Don't kill the child's spontaneity by interruptions while he is talking. Don't allow him to be interrupted, either, by others in the class.

(e) Look out for the final syllables and consonants. Use the enunciation drills suggested under "Oral English," page 12.

(f) Be sure that every pupil is given a chance to talk. The easy talker should not monopolize too much time.

(g) Don't allow a pupil to talk on and on. The class loses interest in the performance, and the pupil himself grows careless in his speech.

2. WRITTEN

1. *Aims*

(a) To complete the work of establishing the sentence sense.

(b) To develop the power to write a short paragraph with some attention to arrangement of ideas.

(c) To write and send frequently short, familiar letters.

(d) To drill on the words commonly misspelled and on common grammatical errors.

(e) To secure complete mastery of the few technicalities noted.

(f) To insist on neatness and good arrangement in all written work.

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2. *Types of Work*

(a) *Sentences*

The first aim set down above is "to complete the work of establishing the sentence sense." This means just what it says. No pupil who has had six years of continuous instruction in this particular should go on to the seventh grade writing the "comma sentence," the "clause sentence," or the quasi-compound sentence sprinkled with "ands." It must not be forgotten, however, that for some time after this course appears, sixth-grade pupils will not have been subjected to all this preliminary drill. At the same time it may be noted that while in general the sentence sense is not a difficult thing to impart, there are some more or less subtle phases of it that for a long time baffle children. Pupils who, for instance, would never think of using a comma instead of a period to close a sentence will, nevertheless, use a period instead of a comma before an appended clause, and thus produce the effect of hanging the latter in mid-air. The sixth-grade teacher will be troubled by this. She will also be troubled by the fact that just now her pupils will come to her not well grounded in the more simple aspects of sentence formation, as just noted. Nevertheless, we shall still insist that pupils go to the seventh grade equipped to handle the simple sentence with assurance. If the class is found to be "sentence weak," there should be much blackboard work. If only individuals are weak, they should be coached individually on this point alone, until all traces of weakness disappear. In this grade the sentence exercises found in Lewis's *Manual of Composition* should prove very helpful. Teachers can also continue to use, with profit, the devices suggested in Grades IV and V for sentence betterment.

On the positive side the teacher may well make a

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beginning in this grade of getting the effect of variety by encouraging the use of interrogative and exclamatory sentences. The fifth-grade teachers may have done something in this particular, since it has been mentioned, more or less incidentally, in the outline for that grade. In the sixth grade there is a good opportunity to connect it with the work in formal grammar, which treats of kinds of sentences in some detail. The beginnings and the endings of themes, in particular, may be made different, if children can be given some skill in using interrogative or exclamatory sentences in those places.

Work of this kind can be very easily overdone, however, and may result in a forced, unnatural effect that would much better be avoided. The teacher will do well to rely a good deal on the reading of the model for the imparting of language effects of this kind. "Language is caught — not taught." Imitation is a powerful factor in producing English of quality. But pupils do not naturally react quickly to a language stimulus of this sort. The child's power to write anything other than correct English can be trained, but it can't be forced. The teacher should be content with slow progress here. The seventh and eighth grade teachers will carry the work along farther.

The most important thing for the sixth-grade teacher to remember is that, regardless of this matter of developing English power, which is more or less optional with her, depending on the linguistic ability of her class, she *must* send pupils to the seventh grade with the sentence sense established, to the end that in the seventh grade some effective work may be done along more advanced lines.

(b) *The Paragraph*

In this, as in previous grades, the word "paragraph" is intended to indicate simply the length of the pupil's

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effort. Themes should not exceed, in general, fifteen lines, just about the number that would normally constitute a paragraph. The mechanical form is to be rigidly insisted on; i.e., indention, the set-up of the page, and so on. But the technical structure is not to be studied. At the same time pupils can be led to appreciate the difference between the paragraph that has some unity (though this word is taboo) and the one that is a mere uninteresting catalogue of facts. This distinction has been already brought out and illustrated under the head of "Oral Language" for this grade (page 106). What has there been said applies here. Oral language and written language are but two halves of a whole.

(c) *The Familiar Letter*

The form of the letter and of the envelope should be just so. It is true that there is more than one form in good use. It has seemed best, however, to require that in the elementary school we teach only one and insist on that. Pupils may indulge their own tastes in the matter later. For the present they must learn thoroughly how to punctuate and capitalize, exactly as prescribed in the model form. (See Appendix, page 192.) Nothing is so inexcusable as to allow our pupils to graduate without a certain-sure knowledge of the form of social correspondence.

The content of these letters is, however, the side of this work that should most concern the teacher. It has been said in another place that school compositions are often dull and lifeless because children see no purpose in the writing of them. Children can be made to see a purpose in writing letters, especially if the teacher frequently sees to it that these letters go to some destination other than the wastebasket. Lacking other correspondents, pupils

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may be allowed to write letters even one to another. It is not difficult to furnish the element of purpose to this work, if some little thought is given to it. Only by doing this can teachers secure anything approaching a real letter, the kind that is written because of a real desire on the part of the pupil to tell something to somebody. It goes without saying, of course, that all letters written in the classroom can't be actually sent. It is true, however, that the clever teacher will not find it necessary to send them all, or nearly all, in order to maintain interest. A little attention here goes a long way.

(d) Copying and Dictation

By this time the pupil should have attained such facility in copying that less time need be devoted to it. If, however, such is found to be not the case, by all means let it be kept up. Children are given practice in this work so that they may learn to copy with absolute correctness and without undue loss of time. Generally speaking, our upper-grade pupils are weak in these particulars today because of lack of sufficient intelligent attention to the work of copying lower down. That the power to copy correctly and rapidly is of practical value is given ample evidence by the importance attached to it in the world of business. Time can be wasted in this exercise, however, very easily. For mistakes to be avoided, the teacher is referred to what has been written on this topic under "Written Language" (page 34).

The dictation exercise is to be given mainly to test the pupil's power to use correctly the technicalities that the pupil is supposed to know. It is not a sure test, as elsewhere stated, because it is no extraordinary thing for a

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pupil to set down a quotation, for instance, correctly in the dictation exercise, and yet slip up on the same point when writing a theme. Nevertheless, it is a great aid in clinching language forms, and the oftener used, the more certain are those forms to become matters of habit. The correct form of the letter, correct capitalization, and such other technicalities as the needs of the class require should be frequently tested. (For more on this point see under the same heading for Grade V, page 98.)

3. *Topics for Paragraphs*

SCHOOL

The School Yard at Recess.
The Boy (Girl) in Front of Me.
How to Keep a Neat Desk.
My First Day in School after a Month's Absence.
How the Ink was Spilled.
Running Errands for the Teacher.
The Spelling Match.
Our Christmas Entertainment.
Listening for the No Session Bell.
Monologue — by a School Clock.
Why I Wasn't Promoted.
At Dancing School.
What I Saw a Boy (Girl) Do.

SPORTS

Coasting.
A Potato Roast.
Doing the Dead Man's Float.
My First Night Sleeping on the Ground.
A Bicycle Ride.
Fishing through the Ice.
A Hallowe'en Scare.
How to Play Golf.
My New Toy.

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Camping Out.
An Automobile Ride.

MISCELLANEOUS

The Scarecrow.
Getting Up on a Zero Morning.
Our Program on the Afternoon before April 19.
How to Procure a Library Card.
How to Treat a Frightened Horse.
An Anecdote about Washington.
When My Ship Comes in.
Being Housekeeper.
A Week-End Vacation.
Experiences of a Messenger Boy.
The Boy Who Plays with Me.
My Birthday Party.
The Story I Like Best.
What I Would Do in Case of Fire.
The Mysterious Disappearance.
An Important Telephone.
Going to the Store in the Morning for Mother.
When Mother Goes away.
If I Had My Own Way.
The Busy English Sparrow.
How I Made My Garden.
How We Earned Our Christmas Tree.
How to Sew on a Button.
Our Silly Puppy.
My First Long Trousers.
The First Time I Fired a Gun.
A Peculiar Mistake.
Playing Soldier.
Taking Pictures.
At the Moving Pictures.
Climbing Bunker Hill Monument.
The Baby at Our House.
What Frightened Me.

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4. *Technicalities*

(a) *Capitals.* Titles of persons; religious denominations; political parties; north, east, etc., as parts of country; rivers, lakes, etc., when used with proper names.

(b) *Abbreviations and Contractions.* States and months. Dr., Mr., Rev., A.M., P.M., and others in very common use. Such contractions also as are commonly used: *I'll, didn't, they're, let's, o'clock*, etc. Review work of previous grades.

(c) *Punctuation.* Drill insistently on the punctuation involved in the form of familiar letters and on envelopes. Punctuation involved in the work on simple quotations. *Do not* spend time on comma in a series and comma after name of person addressed.

(d) *Grammatical Errors.* Drill on common errors as they reveal themselves in the written work. See list under "Oral English," page 110.

5. *Words Commonly Misspelled*

already	different	oblige	their
all right	enough	pleasing	there
beginning	except	quite	too
believe	friend	really	truly
bicycle	having	receive	using
business	heard	replied	woolen
coming	minute	studying	writing
absence	describe	separate	
allowed	hurried	several	
attacked	library	speech	
certainly	occurred	surprised	
clothing	seized		

6. *Hints and Helps*

As a rule, compositions should not be rewritten. The pupil should feel that he must give the teacher a careful,

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good-looking piece of work. He should not be asked to dash it off without chance for correcting and remodeling. Rather he should be encouraged to consult dictionaries, to erase and rephrase — on a first rough draft — until it is his best effort. Then a copy is made for the teacher. Further rewriting, in general, should be only for slovenliness. Weaknesses noted by the teacher should be talked over with the class. It is good policy to concentrate on one or two at a time. Errors should be indicated rather than corrected. Pupils should revise their own work.

7. *Written Standard*

The School Yard at Recess

The recess bell rings at half-past ten, the drum begins to beat and we file out to the playground. When we are once on the playground, there is an awful rush. Some are playing ball, others are playing jump-rope and “take away.” From the playground you can see everything that goes on in the street. The playground is all humps and rather sandy, so that your shoes are all dust when you stop playing. At quarter of eleven the bell rings to go in, and we get in line and go back to work.

SEVENTH GRADE

1. ORAL

(Read the section on "Oral Language," page 5. Read Outline for Sixth Grade.)

1. Aims

The teacher who has read this course carefully up to this point — and every seventh-grade teacher should have done this — cannot help appreciating that all the way along we have been insisting in this oral work on a few very specific things. In every grade it has been laid down that pupils should be trained to talk *in sentences*; that they should be induced to talk with clear enunciation and in a natural speaking tone; that they should be drilled and drilled in correct English forms. Other aims have been set down here and there. But those just mentioned have been kept constantly before the minds of the teachers, and — it is hoped — before the minds of the pupils also in the work of the first six grades. The pupil, accordingly, who comes to the seventh grade after six years of such training should have developed the power of talking for a few minutes upon a subject familiar to him in simple, clear, and grammatical English, with clear enunciation and a natural pitch of voice. Let there be no mistake here. Not every pupil will register one hundred per cent in these particulars. The teacher will continue to find in the seventh grade those upon whom the language of the street still has its hold. She will still find the non-linguistic individual who is panic-stricken into incoherence or dumbness when called upon to talk to the class. And most certainly will she find pupils lapsing back into all the errors and all the slovenliness of speech that have been drilled upon, unless she watches with vigilance and works with diligence. The point is, however, that six years of careful training

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even in such a difficult field should have laid a fairly firm foundation for further building. The seventh-grade teacher, while ever watchful to conserve the foundation, should aim to build further along the following lines:

(a) She should aim to give a real vital purpose to this work of oral language. This has been said several times before. But its importance becomes greater as the pupil advances through the grades. It is a common thing for upper-grade teachers to affirm that it becomes increasingly difficult to get the more advanced pupils to talk, because of increasing self-consciousness. There may be some good psychology in this. It may also be, however, that the older pupil in the past hasn't talked very readily, because he hasn't seen any particular sense in the performance. The oral composition period will always remain a perfunctory time killer, unless the teacher recognizes that she must bring to it just as much thought and skill as she would expend on the developing of a lesson in geography. If she doesn't do this, the work does indeed become perfunctory, and the boy or girl of twelve, who is shrewd enough to recognize it as such, soon becomes indifferent. The remedy is to charge this period with interest. The seventh-grader is interested in things just as is the second-grader, and will talk about them if properly stimulated. His interests and activities are, of course, different. He begins to have views, opinions. The teacher should know this and should try to bring them forth. In this grade the oral composition may well call for more sustained effort. The pupil should make a start in expressing his opinions (original or gathered from his reading) of persons, measures, events, books, historical and literary characters. In this grade also it is well to give out topics several days in advance, so that real preparation can be made with

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a view to oral presentation. There is no good reason why pupils in the upper grades should wish to have the oral language task done with as soon as possible. The best oral language lesson that the writer has ever witnessed was presented a short time ago by a group of pupils in a Cambridge eighth grade. The boys explained with the aid of blackboard illustrations certain games that were more or less unfamiliar to the girls. The latter reciprocated with similar illustrated talks on girls' activities. Both boys and girls felt that it was incumbent upon them to make things clear to people who knew nothing about the topic in hand. And they strove with interest to do it. Here was a *dynamic situation*. No indifference was evident. There will be none, if upper-grade teachers use their ingenuity to insure that pupils "have something to say."

(b) *Building up a vocabulary.* This topic has been already considered in the section on "Oral Language" (page 15). In the two upper grades the teacher can do some telling work of this kind. The child's stock of connectives and of transitional words and phrases should be enlarged. Up to now we have been warring against "and," "but," "so," and other such overused connectives. The result has been a certain "choppiness" of style, as the illustrations in the previous grades show. Now pupils must use connectives, if their talk is to be at all easy or fluent. The task is to familiarize them, from time to time, with connectives that are in good use. As suggested elsewhere, they may be required to learn lists of such. The teacher would do better, however, to rely on the use of the model in her handling of this phase of language teaching.

Through the use of the model also the teacher should aim to inculcate a *sense of word values*. It is not expected

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that grammar school children will become expert in the use of exact, appropriate, and expressive words. All that teachers should hope to do, or try to do, is to awaken in their pupils the beginnings of an appreciation of words, so that some of them, at least, will not be satisfied with the meager stock of worn-out words with which many people are content to express themselves both in speech and writing. Most people stop learning words as soon as they have accumulated a vocabulary sufficient to communicate their commonest wants, and go through life on a fourth-grade vocabulary. The school, therefore, ought to do a little more than it has done to start the current of children's thought in the direction of a better choice of words in their speech and their writing. It is work that will not take much time. Occasional talks upon the value of expressive words, illustrated and reinforced by the reading of selections from writers who are acknowledged masters of the art of diction, will do much to arouse a desire in the pupils to use a livelier verb here or a more expressive adjective there in their written paragraphs. As the pupil listens to something finely said by a master, he catches here and there the choice word and the happy phrase. "Language is caught, not taught." This applies especially to the work of vocabulary building.

2. Examples of Oral Composition

The illustrations entered below are not set up as standards. They are samples only of oral work that has actually been secured from Cambridge classrooms during the past year. They are satisfactory in that they are free from errors that we have been fighting thus far. On the positive side, moreover, they show a tendency toward fluency and a clever turn here and there that mark the faint beginnings of "style." The teacher may feel

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highly pleased if the majority of her class can talk in the way illustrated.

Read also what has been written under this heading for the sixth grade (page 105).

An Amusing Mishap in School

Several years ago, I remember that there was a little boy who used to enter our school every morning. Being just a little fellow, he thought it great fun to go to school. He appeared to be between three and four years of age. He was a poor boy also, I should think, for he had very ragged clothes. One morning he came in the front door and walked along the corridor to our room. Looking in, he was amazed to see all the children. But he walked in just the same and was going to sit down when the teacher opposite us appeared. She asked us why we were laughing. When we told her, she asked a boy to take the intruder home. The poor boy was now very much afraid and never entered the school again.

An Argument

Some people think boys are more useful to their parents than girls. Well, maybe they are in some ways, but in my judgment girls are more useful. The boys are very handy in chopping wood and bringing up the coal from the cellar and beating carpets and cleaning up the yard and such things as that. But they can't take a mother's place in the housework. The girls can take a mother's place anywhere. The boys may try, but I don't think they succeed. Then besides, when a boy is playing with his comrades at baseball or anything that is very interesting, you can never get him to do an errand. The girls, on the other hand, think a good deal about what is next to be done at home.

The houses are kept cleaner when taken care of by a girl. A girl would never think of going out without having the house clean. The most of the boys say, "I will do the work when I come in." But they seldom do. People, of course, think different ways, but I think girls are more useful to their parents.

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In the Old Garret

One afternoon, Elsa and her cousin Alice planned to search their grandmother's garret, for she had many old-fashioned dresses that the children delighted in.

In the garret it was cool, and Elsa and Alice reached the old cedar chest in which grandma kept the lovely dresses with a sense of pleasure. As they took the clothes out, Alice suddenly declared she would try some of them on, and Elsa followed her example.

And so, the two girls spent a happy hour in the old garret, parading up and down in front of the long mirror kept there. When the girls went to bed that night I am sure they dreamt the pleasantest of dreams.

John's Fire

John counted one, two, three, four, and so on up to sixty-eight. It was a fire! Now John's mother had forbidden him to go to fires. But John's mother was away, and so John thought that he'd "take a chance." The house was burned to the ground. The firemen saved a few things, but not many. Luckily the property was insured, and the people got something from the insurance company. John got something, too, when he got home. But it was not from the insurance company.

3. *Errors of Speech*

The following errors are to be drilled on through the medium of the language games, if the teacher finds that her class needs drill on these particular errors. The teacher should feel free to work on all, or some, or none of these errors, according to the needs of her class. She should also feel perfectly free to drill on other errors that may crop out from time to time. These inaccuracies will never be corrected by relying on the lessons in formal grammar. Correct speech is not acquired in this way. The fact that pupils in this grade know some grammatical rules will be

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of considerable help. And the teacher will, of course, be sure to make the child's knowledge of formal grammar function in his everyday speech. When all is said and done, however, it is constant practice under never failing watch and correction that makes pupils talk well.

Some of the errors noted below, and others that the teacher may note, are made simply because children mumble and bite off their words. *Use the enunciation drills constantly.*

- | | |
|---|--|
| (1) Who are you going for?
Where's them two tickets? | Me and my brother wrote it. |
| (2) We were to the show.
That book learns you how
to take care of animals.
Shall I bring this book
home?
I wouldn't be left do it. | My pen don't write good.
He had kind of a hard time.
Draw it like I said.
I'm all better now. |
| (3) Is every one in their place?
Those kind of flowers ain't
pretty.
I didn't go no place. | |
| (4) He wouldn't of gone.
Are they any pencils?
I'm doin' my work. | She uster live on Elm St.
Can't you see 'em?
Doncher see? |

4. Hints and Helps

In a recent survey of classroom teaching in the city of New York, shorthand reports of eighteen recitations showed that all the pupils together used about five thousand words, while their teacher used about nineteen thousand words. Who does the most talking in *your room*?

"When a boy's slouching, nerveless posture against his desk, and his slovenly enunciation of disjointed half-

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sentences, have been exchanged for a body held erect, a voice and an enunciation that carry thought clearly stated, you have a boy who has gained in character as well as in ability to talk correctly upon his feet."

Remember that every lesson is a language lesson. When pupils read, when they explain a problem in arithmetic, when they recite in history — at all times when they talk, they should be held responsible for good English and a good, clear tone. This can't be said too often.

2. WRITTEN

(Read the section on "Written Language," page 16.)

1. Aims

- (a) To work for *sentence betterment*.
- (b) To develop further the power of effective arrangement of ideas in the short paragraph.
- (c) To drill on words commonly misspelled.
- (d) To secure complete mastery of the few technicalities noted.
- (e) To insist on neatness and good arrangement in all written work.

2. Types of Work

(a) Sentences

Up to this point we have striven to establish the sentence sense. The first aim set down for the sixth grade is "to *complete* the work of establishing the sentence sense." Acting on the assumption that this has been done, the seventh-grade teacher may take up work in "sentence betterment." What this term means is too well known to the upper-grade teachers of Cambridge to call for any explanation of it here. A few suggestions are given as to the more simple aspects of this work that might be

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handled with profit in this grade. One cannot help expressing the caution here against an overdoing of this sentence manipulation. Such a course must inevitably result in so confusing pupils as to bring about an awkwardness of style, an artificial effect, that should be avoided at any cost. The primary and most fundamental aim of this course is to teach children to express themselves in speech and on paper *clearly* and *simply*. Any work that tends to befog clearness of expression, or to render the child's effort artificially "stylish," is bad. The teacher with good language sense will know when to put the brakes on. It goes without saying, incidentally, that the teacher with good language sense will attempt to do very little in the way of securing any conscious attempts at style unless the assumption expressed above — that the sentence sense is established — is, in truth, not an assumption, but an actuality.

Try to better the sentence in the following ways:

- (1) Exercises in securing variety in beginning sentences.
- (2) Exercises in combining, expanding, and contracting sentences.
- (3) Exercises in using complex sentences.
- (4) Exercises in selecting sets of simple sentences that have unity and combining them into complex sentences.

Watch for the following awkwardnesses:

- (1) The "and" habit.

Example:

Hans was walking backward and forward on the mountain side, and his eyes were fixed on the ground, and he did not see me approach.

- (2) Change from active to passive voice.
- (3) Change of tense.
- (4) The monotonous use of "but."

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(b) *The Paragraph*

From time immemorial it has been customary for seventh-grade teachers to spend a great deal of their language time in working on the technical structure of the paragraph. This course does not call for any intensive study of the paragraph idea. Children are induced to try for interesting beginnings. They are trained, as suggested in Grade VI, to pick out a rather restricted phase of a subject, to treat it with brevity, and to stop when they have finished. The subjects listed in every grade have been of a concrete variety, adapted to this sort of treatment. Indirectly, training of this kind makes for both unity and emphasis. It is thought better to secure these very desirable elements of style in this indirect way. Conscious work in paragraph analysis has never been very profitable in the average seventh grade. At the same time it must be always borne in mind that we exclude certain lines of effort as less valuable only because others are more valuable. If a seventh grade *can* work with profit on the paragraph idea, no harm is done by teaching it.

(c) *Familiar Letters and Business Correspondence*

The seventh-grade teacher is advised to read the chapter on "Letters" in Goldwasser's *Method and Methods in the Teaching of English*. As already stated in the Outline for the Fourth Grade, this chapter is most helpful in the way of setting forth the conditions that make for real letter writing. The teacher can do no better than model the work of her pupils on the illustrations cited in this book. The *form* of the familiar letter is shown in the Appendix. Here, too, is set forth the form of the business letter, which is taught for the first time in this grade. Under the general head of "Business Correspondence"

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we shall include such items as: (1) Applications for a position; (2) ordering goods; (3) bills, checks, etc. It must be remembered that, in so far as *form* goes, all varieties of business correspondence must be 100 per cent correct. That is the standard of business.

(d) Copying and Dictation

See under this heading for Grade VI. Copying and dictation may be profitably used in Grade VII for teaching and testing accuracy in the handling of business forms.

3. Topics for Paragraphs

SCHOOL

What the School Clock Saw.
When the Master Comes in for a Lesson.
A Grand Army Man at Our School.
Does it Pay to Stay in School until Graduation?
My Hopes on Promotion Day.
Compare a Schoolhouse and a Beehive.
Why Grammar is an Essential Study.
An Interesting School Exercise.
When the Master Came In.
The First Day of School.
An Amusing Mishap.
How I Got My Newsboy's License.
My First Day in the ——— Grade.
In Our Assembly Hall.
Friday Afternoon.
Our Last Holiday Exercise.
Why We Should Play Fair.
How to Behave When Your Teacher is Sick.
What Made the Teacher Laugh.
How Different Children used Me. (A library book.)

SPORTS

My First Experience on Skates.
Feeding the Elephants.

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A Dangerous Moment in the Auto.

What the Audience Laughed At.

My Visit to the Circus.

The First Baseman. (Each position to be made the subject of a paragraph.)

A Boy-Scout Hike.

Celebrating Our Victory.

Bobbing for Apples.

How to Lay out a Baseball Diamond.

MISCELLANEOUS

When Our Engine Goes to a Fire.

The Curfew Bells.

The Organ Grinder Comes.

The Store Windows at Christmas.

A Neglected Tenement House.

How to Behave in a Boat.

Why I'd Rather be a Boy.

How My Bird Changes His Clothes.

When the Circus Came to Town.

A Fireman on Duty.

Caught in the Act.

The Secret Chest.

Watching the Cat Go to Sleep.

Why Washington was Called "The Old Fox."

A Midnight Adventure.

Resolved: That Girls are More Useful to their Parents than Boys.

Resolved: That Country Life is More Enjoyable than City Life.

How I Made My Garden.

Why I Prefer to Live in the City.

An Experience as a Newsboy.

The Ambulance Goes By.

My Most Interesting Neighbor.

A Good Citizen.

How I Earned My First Money.

How to Get Off a Car.

Why Boys and Girls Should Learn to Swim.

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An Unexpected Pleasure.

What I Saw a Caterpillar Do.

A Fire in the Night.

A Dream.

The First Money I Saved.

Why I Am Kind to Animals.

Christmas Eve.

Getting Ready for Santa Claus at Bedtime.

Banishing the Fly.

Resolved: That Cats Make Better Pets than Dogs.

Why I Should Like to Live in the Country.

"Safety First."

My Garden in August. (Or any other month.)

Playing School. (Tell a little girl no older than you.)

An Afternoon of Christmas Shopping. (Tell your chum about going with your mother to buy your gifts for the rest of the family, and to "see the sights.")

Taking My Little Brother to School. (Write something that would interest your grandmother.)

An Hour Alone with Our Baby. (Tell your mother, who has just returned from a call on a friend.)

Learning to Tell Time. (To Uncle Charles.)

A Coast on My New Double Runner. (a. Tell the person who gave it to you. b. Tell the boy who lives next door.)

My First Row of Knitting. (Tell a friend who has not yet learned how.)

My First Seam on a Sewing Machine.

Bill's Stolen Ride on a Pony. (Tell the boys who were not there.)

Hunting for a Lost Pocketbook. (a. Tell your chum. b. Tell the class.)

4. *Technicalities*

Review the technicalities taught up to this point. The teacher will note that they are few. But in the large they are sufficient to enable children to write correct English. In this grade we shall add the following:

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(a) Possessive forms. Correlate with the lessons in formal grammar and with spelling sentences.

(b) Capitalization, punctuation, and abbreviations as found necessary in the teaching of business forms.

(c) Quotations.

(d) The comma in complex sentences.

The old favorites, the comma in a series and the comma in direct address, are still missing. The use of the comma in complex sentences is inserted here, because the work in expanding sentences set down for this grade will naturally call for its use. The teacher should be cautioned, however, against spending overmuch time on this topic. Children, like older people, get a sense for this kind of punctuation through their reading. If they don't get it fully in the seventh year, the eighth year is ahead. At any rate conscious drill in the use of the comma is more than likely to result in a comma-besprinkled page. Every teacher has had this experience.

It is poor business, likewise, to drill, drill, drill on the quotation. This technicality appears for the first time in the sixth grade. Heretofore great stress has usually been laid upon it from Grade III on. As a matter of fact, children don't naturally use quoted sentences in their themes. Much of the time spent on this technicality has been spent most uneconomically. It is felt that in this grade pupils, because of their more mature intelligence, should be able to get hold of the quotation without much difficulty.

5. *Words Commonly Misspelled*

absence	attacked	chief
all right	believe	choose
already	certainly	copied
anxious	changing	cordially

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describe	laughed	respectfully
despair	library	sincerely
disagreeable	loose	surprised
disappeared	minute	their
finally	necessary	there
friend	perhaps	too
foreign	precede	truly
government	principal	weather
grammar	probably	written
judgment	really	

6. *Hints and Helps*

(See also under this heading for the Sixth Grade, page 118.)

Suggestions as to method in quotation work:

Call on different children to make statements, ask questions, give commands, and make exclamations. Have these written on the blackboard, e.g.:

Mary's statement: "We are now studying about La Salle in history." Who said this? Mary said it. Then these various forms may be written:

Mary said, "We are now studying about La Salle in history."

"We are now studying about La Salle in history," said Mary.

"We are now," said Mary, "studying about La Salle in history."

Use these sentences and others like them as mediums for drilling on the use of capitals and marks of punctuation, both in simple and in broken quotations. Work of this kind tends to appeal to children because the sentences are their own. Incidentally it is an excellent plan to allow groups of children, six or eight at a time, to write quotation sentences on the board before school, to be corrected at some odd time during the day. Kept up for three months,

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this will make the correct writing of quotations a fixed habit.

Read frequently to the pupils the letters of Stevenson, Brooks, Carroll, and others. Every teacher in this grade should have a copy of *Children's Letters* by Colson and Chittendon, published by Hinds, Noble, and Eldredge.

7. *Written Standard*

When the Organ Grinder Comes to Our Street

Whenever the organ grinder comes to our street, he is sure to have a big crowd of boys and girls following him round. One man that comes to our street has a large dog. The boys throw sticks to the dog and he catches them in his mouth, puts them on the ground, and puts his paws on them. Once in a while a man comes round who has a monkey. He is sure to have a great crowd of children following him for a long distance. Whenever the monkey does anything they all shout in great delight. I haven't seen an organ grinder now for some time. They seem to come in the spring, and then disappear. I wonder where they go?

EIGHTH GRADE

1. ORAL

(Read "*Outline for Seventh Grade.*" Read the section on "*Oral Language,*" page 5.)

1. *Aims*

The aim of the course in oral language has been set forth as follows: "To turn out pupils able to talk or recite for a few minutes in an interesting way, using clean-cut sentences and good enunciation." This, of course, becomes the aim of the eighth-grade teacher. Now the matters of good enunciation, speaking in sentences, and avoiding grammatical inaccuracies have all been dwelt upon in the work of every grade. It was stated in the seventh-grade outline that pupils in the seventh grade should display very little weakness in these technical particulars. It is repeated here that pupils in the eighth grade should most decidedly display very little weakness in these technical particulars. If such weakness exists in the class, after seven years of drill that has been supposedly so systematic, something is wrong. Pupils should not only go from the eighth grade, but should in reality come into the eighth grade with the more mechanical phases of good English speech well in hand.

The work of the eighth-grade teacher under favorable conditions should be concerned with the business of making the oral English product *interesting*. This term "interesting" has been already discussed at length several times in this course. In various places it has been stated that the interest the pupil takes in this oral language performance depends in great measure on the type of subject suggested or assigned. (Read the section on "Subjects for Compositions," page 27.) In the seventh-grade outline the point was brought out that as the pupil

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advances in the grades it becomes more and more important for the teacher to get a real, dynamic purpose into her work from day to day, in order to ward off classroom ennui. There is no need of a detailed reiteration of these discussions. It may be said with profit, however, that the clever eighth-grade teacher, in her endeavors to inject interest into the oral composition period, will broaden the range of her topics and allow much individual freedom of choice. The debate is always a good medium for training in talking. The management by the pupils of the regular morning exercise, of special-day exercises, and occasionally of the recitation, gives opportunity for the use of initiative and responsibility, and cultivates self-possession and poise.

The eighth-grade pupil will be interested in such activities. He will readily become interested also in improving his speech by fashioning it after the models that the teacher reads. Models should be freely used in this grade. In the outline for written work we find various points of *style* noted for treatment. The pupil is expected to learn something more about sentence manipulation. He is familiarized with various points of technic that make for effect, emphasis, variety, and so on. The use of the model as a medium for teaching these things is almost prescribed. Now it is obvious that everything that is said regarding these matters of style with reference to written language applies with equal force to oral language as well. Exactly the same points should be dwelt on in both the oral and the written language periods, and in exactly the same way — through the use of the model. It's a way that appeals to pupils. And it's the most effective way of infusing a touch of *style*, a quality of "differentness" into the pupil's speech and into his written efforts as well. "Language is caught, not taught." We have always believed this

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with reference to the bad things in speech. We must remember that it is true with reference to the good things as well.

The teacher in this grade should use the particular model, and should make use of all the literature read in the grade as well, to teach the value of expressive words. This point was first suggested for treatment in the seventh grade. The eighth-grade teacher, continuing the work, should do all she can to enlarge the pupil's stock of connectives and of those parenthetical words and phrases that make for an easy, flowing style. In addition, conscious attempts should be made to add to the child's vocabulary those apt, expressive words, especially adjectives, that distinguish language that is *good* from language that is just passably correct. Too conscious attempts along this line of course result disastrously. We must guard against those "flowery" effects, against that overadornment of language, that will inevitably creep in when children feel that they are expected to use new and strange words. In this work, as in everything else, the skillful teacher will use moderation. Through the frequent use of the model, she will accustom her pupils to the sound of things finely said by masters of style. She will encourage imitation of these masters. But she will not expect that eighth-grade children will become expert in the use of words in a single year. After all, the chief thing to be sought through this kind of teaching is to train children to give attention to the words they read and the words they write, so that all of them will not be content all the time to put down the first word that comes into their minds.

By way of illustrating the use of the model as a medium for vocabulary building, it is suggested that the teacher, before asking her class to write about a snowstorm, read to the class some of the following selections:

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Aldrich — "Snow Flake."
Bryant — "Snow Shower."
Cowper — "Snow."
Dodge, Mary M. — "Snowflakes."
Emerson — "The Snow Storm."
Hawthorne — "Snow Image."
Larcom — "Snow Song."
Longfellow — "Snow Flakes."
Lowell — "First Snow Fall."
Van Dyke — "A Snow Storm."
Whittier — "Snow Bound."

No pupil can listen to the reading of a few of the above without catching a happy phrase or an occasional telling word. The teacher will find it very much worth while to take the trouble of making similar lists of models.

2. *Examples of Oral Composition*

These examples have been selected because they reveal good choice of English, easy-flowing sentences, and a sense for *effect*. Not all eighth-graders can be expected to talk in the way illustrated. Some will talk at best merely *correctly*. In the case of those who are linguistically minded, however, the teacher should consciously work for themes like the samples.

The School Yard at Recess

Big and little, young and old, all join in the laughter and gayety at recess. A bird on the wing passing over our yard might mistake the gayly clad children for a bed of variegated flowers nodding to and fro in the breeze. Some jump rope, others chase somebody else all over the playground in a game of tag, until the pursued party calls for "time." You can see still others playing ball. Whatever he or she is doing, one and all seem to be enjoying themselves greatly. You can hear the big boys'

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shouts, mingled with the little children's crows of delight as the head of the line tries to catch the end in a game of "Fish's Tail."

For fifteen minutes our play continues. Then we go to our rooms for another hour of study.

How I Lost My Belief in Santa Claus

Several years ago, I began to lose faith in Santa Claus in this way: About a week before the 25th, I saw many times pieces of red flannel on which my mother was industriously working. Although she told me nothing, I had my suspicions, for only the year before I wondered why Santa wore cuffs resembling my father's. He seemed to have a familiar voice, also.

Now one day when I was thinking the question over, I came upon a bright idea. I asked mother if I might have a piece of red cloth on which she was working. Not suspecting my plan, she consented, and I possessed a piece of flannel which was sufficient for my purpose. Taking a common pin I thrust it through the material, enabling me to attach it to anything that was soft. When Santa arrived, I got as close as possible and pinned it on the suit. It matched.

A Mishap at a Picnic

Last year our class wanted to have a picnic before the scholars left for the summer. After much discussion, Nantasket Beach was chosen as the most desirable place. The day was a beautiful one, and all in the class were able to go. An early start was made, as we wanted time for some games. In the morning the boys had a fine game of baseball, with the girls as their audience. When luncheon time came, a committee of six was appointed to set the table. One of the girls, who was very much afraid of spiders, was putting something on for lunch when she saw one of these dreaded creatures walk out from under the cloth. It scared her so that in trying to get away she stubbed her toe and sat right down on a blueberry pie. You can imagine her predicament.

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3. *Common Errors of Speech*

The list below should be drilled on if the teacher finds it necessary. Read carefully all that has been written up to this point on this topic, and see also the Appendix. Remember the enunciation drills. Eighth-graders are much more apt to be slovenly in their speech than pupils in lower grades. Remember also that every lesson is a language lesson. But don't take the interest out of every lesson by too frequent interruptions because of oral technical errors. Use the language games.

- | | |
|---|---|
| (1) There is enough pencils.
I done my examples.
You was right.
Neither of the girls have it.
It don't seem right. | We all seen the ball game.
Two of the wheels come off.
I ain't got none. |
| (2) Who did this come from?
He'll meet you and I. | I like them colors.
I heard of you leaving. |
| (3) I left my book to home.
She is all better today.
I have quite a few pears.
I like these kind of examples.
They wouldn't leave him
play.
They done it pretty good.
Can I take my history home?
That's different than I expected. | I've learned it to her.
I don't know if I shall go.
Do it like they do.
Where are you at?
Each may take their pencils.
The lesson ain't in the book. |
| (4) I must of been late.
I reco'nized the story. | He makes 'em think! |

4. *Hints and Helps*

(a) Care must be taken that prepared oral compositions are not memorized. It is proper that pupils should fix in their minds the chief points of the matter they intend

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to talk about in class; but the practice of learning the matter of their oral compositions by heart should never be permitted.

(b) The following suggestions as to the conduct of oral work have been contributed by various teachers:

(1) "In visualization I often ask pupils to close their eyes and try to get a mental picture. After a few minutes I call on individuals to tell me what they saw. We then talk about proper introductions — where the pupil stood in relation to his picture; then some of the most imaginative tell their stories. Usually they precipitate the climax and they have an object lesson in our waning interest. Then all write their stories and when written some are read, and we notice central points of interest.

"For work of this kind I use topics such as these:

"Aunt Polly sat in the kitchen paring a panful of red apples.

"An old wooden pump with a broken handle stood by the back door.

"Up in grandmother's garret was an old spinning wheel with spider webs on it.

"A young girl sat in a window dreaming daydreams.

"A young man stood by the door of his tent, fishing rod in hand."

(2) "Read humorous stories to class. Can they see the point? Encourage telling of humorous stories."

(3) Debates.

Once a month, from January to June. Form a club. President, Vice-President, Secretary, Executive Committee. Four speakers. Each paper read to the teacher before the debate. Every pupil write one argument and submit to teacher for correction before the debate. Let the children debate on the side they prefer, regardless of uneven division. It is not numbers that count.

(4) Rules to apply in telling stories:

"Know beforehand all you want to say.

"Begin with time and place, and as interestingly as you can.

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"Tell directly and in the order of its happening.

"Do not bring in unnecessary details.

"Do not repeat except for emphasis.

"Exclamatory and interrogative sentences give strong effect or emphasis, and when not overdone, lend variety.

"Make your reader see, feel, and hear just what you see, feel, and hear, by keeping him in your mind and talking to him in your story.

"Stop when you have made the point of your story."

2. WRITTEN

(Read the section on "*Written Language*," page 16.)

1. Aims

(a) To continue the work in sentence betterment.

(b) To infuse into the short paragraph a few touches of style.

(c) To banish common awkwardness of expression (see below).

(d) To drill on words commonly misspelled.

(e) To secure complete mastery of the few technicalities mentioned in this course.

(f) To insist on neatness and good arrangement in all written work.

The aim of the course as a whole becomes the minimum aim of the eighth-grade teacher — "to turn out pupils able to write an interesting page of clean-cut sentences, unmarked by poor spelling or by common grammatical errors." We say that this is the *minimum* aim. But, as intimated in the outline for Grade VII, if the teaching has been good, this aim should have been in large measure attained before the pupils reach Grades VII and VIII. The term "interesting," however, is an expansive one. It carries with it the connotation of some skill in the han-

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ding of sentences, some power of selection in the use of words and phrases, some notions as to the way to get effects — in short, some evidences of what might be called *style*. It goes without saying that if the more fundamental habits have not been established, the teacher must even now go back and establish them. Pupils *must write* in sentences, however crude. Pupils *must spell* correctly. Pupils *must hand in* papers free from such gross grammatical errors as have been drilled on all through the grades. Assuming, however, what should be true, that the training prescribed year after year has taken care of these fundamental things, then the eighth-grade teacher may attempt, with moderation, some advance work as suggested under the next heading.

2. *Types of Work*

(a) *Words*. Read what has been said on the choice of words in the "Outline for Oral Language" (eighth grade). Pay particular attention to the pupil's vocabulary of adjectives. The several language books available will furnish material.

(b) *Sentences*. Continue the work of sentence betterment begun in Grade VII, carrying out along more advanced lines the suggestions found in the outline for that grade. The aim of this work in sentence betterment is to substitute the more easy-flowing complex sentence for the shorter, cruder, simple sentence that the children have been heretofore taught to use. This work has attendant dangers. It may result in a cumbersome style. It may be, too, that the pupil, getting the notion that he is to write *longer* sentences, will take up the compound sentence as his favorite medium. Now the compound sentence must be avoided, as one avoids a sharp tool. Such sentences, handled by eighth-graders,

OUTLINE BY GRADES: EIGHTH GRADE

almost invariably lack unity. Without troubling to dwell on what "unity" means, the teacher should train her class not to write, under any circumstances, such sentences as, "Washington died at Mt. Vernon, and he was six feet, three inches tall." Pupils should realize that the following: "Our school is named for Harry Ellis, and he was a teacher in the Rindge Technical School," can be greatly improved by using the appositive or the adjective clause. In the teaching of this sentence manipulation, technical grammar will be a help. And the teacher who plans economically will so correlate her grammar teaching with her work in language proper as to enable the pupil to *apply* his knowledge of technical grammar from day to day. Pupils in the eighth grade should be able to tell a noun in apposition, a complex sentence with an adjective or an adverbial clause; and they will find a knowledge of the participle helpful, for although its use should not be too much emphasized, it is a helpful means of combining one's thoughts. Given a *working* knowledge of those grammar forms that best serve language ends, the teacher may use with profit such exercises as this:

TEACHER. Make a complex sentence with one adjective clause.

PUPIL. Many thousands of acres of cypress trees have been destroyed in a single season by the action of these insects, which are not larger than a grain of rice.

TEACHER. Make a complex sentence, periodic, with one adjective clause. Use "forgetful" as an appositive adjective.

PUPIL. Forgetful of everything round him, and intent only upon some subject which absorbed his mind, he paced up and down the room.

As an important phase of this work in sentence betterment, just outlined, there must be handled in this grade

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the work of ridding the sentence of those very conspicuous "awkwardnesses" that so often mark the school-boy's theme. Just what is meant by this term is illustrated by the following samples of beautiful English, all perpetrated in a Cambridge eighth grade during the past year, and jotted down by the teacher as material for drill:

My parents, after hearing the story of the wreck, they were very glad to see us.

The first thing you will see are a pair of old pistols.

On the train looking out of the windows could be seen vast forests and cows feeding in the pastures.

The sun seemed to dance in the heaven on arriving there.

While sailing along, my brother's hat fell in the water.

After the bee and the butterfly have performed its work, the flower fades.

The sleigh was very large composed of twenty-five boys and girls.

The score was about five to two in favor of the Red Sox, and also there was a very large attendance.

There was a large crowd at the park which was waiting for the game to begin.

It would be a great idea, mother, if we took our books and our luncheon and go to the woods.

He is playing an accompaniment for the children standing before him on the base violin.

We see a little Indian boy clothed in the dress of his tribe, and is kneeling on his bow and arrow.

Once in a while they take the mules that can see out of the mines.

English of the above sort is all too familiar to eighth-grade teachers. The writer recommends that every teacher make lists, of the kind indicated, and keep them for reference from year to year.

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(c) *The Paragraph*. Under the heading of "Aims" for this grade we have included "to infuse into the short paragraph a few touches of style." Eighth-grade teachers in Cambridge know what is connoted by this requirement. The following suggestions as to ways of getting *effects* may be helpful:

(1) Narration.

(a) Importance of interesting beginnings.

Example:

"Clear the track!" was the cry on a bright December afternoon, when all the boys and girls in Hormon Village were out enjoying the first good snow of the season.

(b) Teach climax of story.

Read: "The Notary" — Longfellow.

(c) Exclamatory and interrogative sentences give strong effect or emphasis.

Read: "The Chipmunk's Escape" — Burroughs.

(d) Transposed or inverted sentences give variety.

Example: "Into the Valley of Death Rode the Six Hundred."

(e) Short sentences hurry; longer ones linger.

Read: "The Killing of a Bear" — Warren.

"The Race for the Silver Skates" — Mary Mapes Dodge.

"The Voyage" — Irving.

(f) Figurative language lends interest. Teach simile, metaphor, etc., in connection with the reading of *Evangeline* and other pieces of eighth-grade literature.

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(2) Description.

(a) Teach point of view — stationary or progressive.

Read: "Ice-storm" — Twain.

"An Arctic Night" — Nansen.

"A Dakota Wheat Field" — Garland.

"An Old-fashioned Snowstorm" — Warner.

"Glen Doone" — Blackmore.

(b) In describing persons let first sentence give a general idea of person — other details added.

Read: "Scrooge" — *Christmas Carol*.

"Ichabod Crane" — *Sleepy Hollow*.

"Artful Dodger" — *Oliver Twist*.

"Man Friday" — *Robinson Crusoe*.

(c) Description of animals.

Read: "Jonathan" — F. Hopkinson Smith.

"Rab and His Friends" — Brown.

"Gunpowder" — *Sleepy Hollow*.

(d) Description of buildings.

Read: "Old House" — *David Copperfield*.

"Schoolhouse" — *Sleepy Hollow*.

"House" — *The Pioneers*, Cooper.

"The Pyncheon House" — *The House of the Seven Gables*, Chapter I.

(e) Description of rooms.

Read: "A Boy's Study" — *Tom Brown's Schooldays*.

"A Garret" — *A New England Girlhood*, Lucy Larcom.

"A Sitting Room" — *Main Travelled Roads*, Garland.

The resourceful teacher should have at hand dozens of models, many of them far better than those indicated,

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for use in this work of teaching effects in writing. In passing, it might be said that the search for these models should not be confined to the field of standard literature. The current magazines often furnish splendid material. In passing, also, it must be said that the teacher must not overdo this attempt to get effects into the child's writing. Expose your pupils to good writing all you can; but don't be too disappointed if many of them seem almost immune. You have really done your duty if your charges write clearly and correctly. Beyond that, everything may be regarded as an extra dividend.

(d) *Familiar Letters and Business Correspondence.* See the forms given in the Appendix. For suggestions as to content of letters, see under this heading for the several preceding grades. Pupils in this grade should be able to write a personal letter that is "different." They will do this, if they see some purpose in the performance. As far as possible, the eighth-grade teacher should invent and avail herself of situations that will call for *real* letter-writing on the part of the pupils.

(e) *Copying and Dictation.* Be sure that pupils, before leaving the eighth grade, can copy accurately and without undue expenditure of time. Remember also that the ability to take down dictation at a fair rate of speed is a valuable asset at any time.

3. *Topics for Paragraphs*

In the attempt to make eighth-grade English, either oral or written, interesting, the teacher will do well to choose her subjects carefully. A good subject is half the battle. The following list contains some good subjects. Every teacher knows others just as good. Remember what the

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factors are that go to make a subject suitable for handling in the elementary school. Note the different devices presented in the list for getting *effects* of one kind or another into the theme. These devices were all contributed by one Cambridge teacher. Have you any of your own?

SCHOOL

When a Visitor Comes.

Why I Like School.

Something Not on the Program.

Why History (or any other study) is the Best School Study.

Why Geography is the Most Useful Study.

Why—— Won the Spelling Match.

What School Means to a Boy.

How Different People Used Me. (A book.)

When the Bell for Fire Drill Rings.

Why I Want to Stay in School after I am Fourteen.

Why I want to Go to Work when I am Fourteen.

Convince Your Teacher that You Ought to Have an Extra Holiday.

My Plans for High School.

How We Can Improve the Filing.

SPORTS

Fun at a Swimming Lesson.

The Play that Won the Game.

Being a Camp-fire Girl.

"A Man on Second and Two Gone."

Making a Raft.

A True Fish Story.

A Hero of the Baseball Team.

A Thrilling Lesson.

Being a Boy Scout.

A Game that Trains Me to be Quick.

A Mishap at the Picnic.

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"Making Up" for the Hallowe'en Party.
How Baseball is Played.

MISCELLANEOUS

A Package I Found.
How I Paid for a Broken Window.
When Mother Calls "Get Up."
How I Lost My Belief in Santa Claus.
A Balloon Man on Circus Day.
My First Night in a Tent.
Waiting for the Postman on Christmas Morning.
Our Memorial Day Program.
When the City Awakes.
What I Should Do with Five Dollars.
How to Give First Aid to the Injured.
Why Winter is Better than Summer for Fun.
The Newsies on Election Night.
What I Found.
The Broken Window.
My Paper Route.
A Busy Corner.
Wearing a New Suit to School.
My Collection of Stamps.
My Yard after a Snow Storm.
Sounds on a Cold Winter Morning.
Our Garden Toad.
A Fireless Cooker.
How to Make out a Money Order.
How to Set an Alarm Clock.
Why I Like the "Christmas Carol."
On the Steamer "Miles Standish" in a Thunder Storm.
(Tell your mother as soon as you reach home.)
How I Learned to Run the Sewing Machine.
A Joke on Me.
A Day that Went Wrong.
How I Was Helped out of a Difficulty.
How I Learned to Cook.

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Various Suggestions

(a) As a substitute for the title of a composition, give a few lines that start the suspense of the story. After reading the lines, ask pupils what questions come into their minds to make them want either to hear more, or to read the rest of the story. Lead pupils to tell the part of the story in which the question should be answered.

(1) On a pleasant afternoon last August three boys—who were enjoying a ride on their bicycles—came to a large orchard whose trees were loaded with apples.

(2) Seeing a rowboat fastened—as she supposed—to the old pier on which she was running, little Mary said to her playmate, “Oh, what fun to make the boat rock! Let us get into it.”

(3) John Holbrook, Jr., saw his father’s automobile standing idle in the driveway. For many weeks the little fellow had been longing to be a chauffeur.

(4) As William was walking through the woods late one summer afternoon, he heard a strange sound as of something moving among the trees—a sound that came nearer and nearer.

(5) “I am sure that a carriage is coming up the road,” said a child who was looking eagerly from the side-door of a farmhouse near the top of a hill.

(6) In his stocking on Christmas morning, little George found a knife.

(b) To get “emotion” into story writing.

(1) Fact: John saw a bear.

Group A—Make us laugh.

Group B—Make us afraid.

Group C—Make us sorry.

(2) Fact: Mary spent two days in the country.

Group A—She was homesick.

Group B—She was happy.

Group C—She admired many things.

Group D—She was puzzled by some of the sounds she heard.

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(c) To train pupils in "producing an effect."

(1) Give details that reveal an emotion.

Group A — Oh, how tired I was!

Group B — Oh, how glad I was!

Group C — Oh, how lonely I was!

Group D — Oh, how frightened I was!

(2) Give details that produce the effect of:

a. Heat.

It was high noon on the fifteenth of June.

b. Moisture.

It had rained for a week.

c. Hurry.

"Oh, Jack!" said his mother, "it is ten minutes after eight, and you are not up yet."

(3) On the evening of the twenty-fourth of December,

Mr. — took a half-hour's walk.

Group A — Cold.

Group B — Excitement.

Group C — Beauty

Group D — Pleasure.

(d) For practice in describing, the following may be found useful:

(1) Subject: A Walk through the Woods.

Group A — Tell what you see.

Group B — Tell what you hear.

(2) A Thanksgiving Dinner.

Group A — Sights.

Group B — Odors.

Group C — Tastes.

(3) Following a Brook.

Group A — Motion words.

Group B — Color words.

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4. *Technicalities*

General review of the technicalities listed in previous grades. Don't touch the use of the semicolon. Don't put in time on any uses of the comma except those indicated. In this grade, the principal point of punctuation to be dwelt upon should be the use of the comma after the subordinate clause in complex sentences. Make certain that your pupils have complete command of the punctuation and capitalization involved in the forms of friendly letters and business correspondence. As a phase of applied grammar, and through the medium of spelling sentences, continue to teach the correct use of the possessive.

5. *Words Commonly Misspelled*

almost	friend	receive
anxious	government	respectfully
beginning	grammar	separate
believe	heard	sincerely
business	judgment	their
changing	knew	there
chief	laughed	too
coming	minute	tried
different	necessary	truly
disappeared	oblige	using
disappoint	principal	written
foreign	really	

accept	knowledge
college	ninth
disease	occasion
eighth	preferred
finally	proceed
immediately	

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6. *Hints and Helps*

The following suggestions have been contributed by various teachers:

(a) *Choice of Words*

"Call pupils' attention to variety of nouns, verbs, adjectives, and adverbs used in good literature in readers. Require pupils to use these same words in original sentences. Give frequent practice in trying to discover just the right word to fit an idea."

(b) *Sentence Relation*

"Lay foundation for coherent writing by teaching relation between sentences in the same paragraph. Examine selections from readers, e. g., 'Rip Van Winkle' and 'The Great Stone Face,' to find the words or phrases that link one sentence to a preceding one, the words or phrases that carry the thought smoothly from one sentence to the next."

(c) "In description I have two aims: To teach truth and to make truth interesting. To accomplish the first, I often ask for a concise description of something and criticize closely any deviation from fact. To make truth interesting I encourage individual touches—the quaint old leather-covered trunk in the attic suggests grandmother's wedding journey—adorning the truth by visualization."

7. *Written Standard*

A sample of the best that may be expected. It is entered here because it illustrates all those points of good English style that the eighth-grade pupil should strive for.

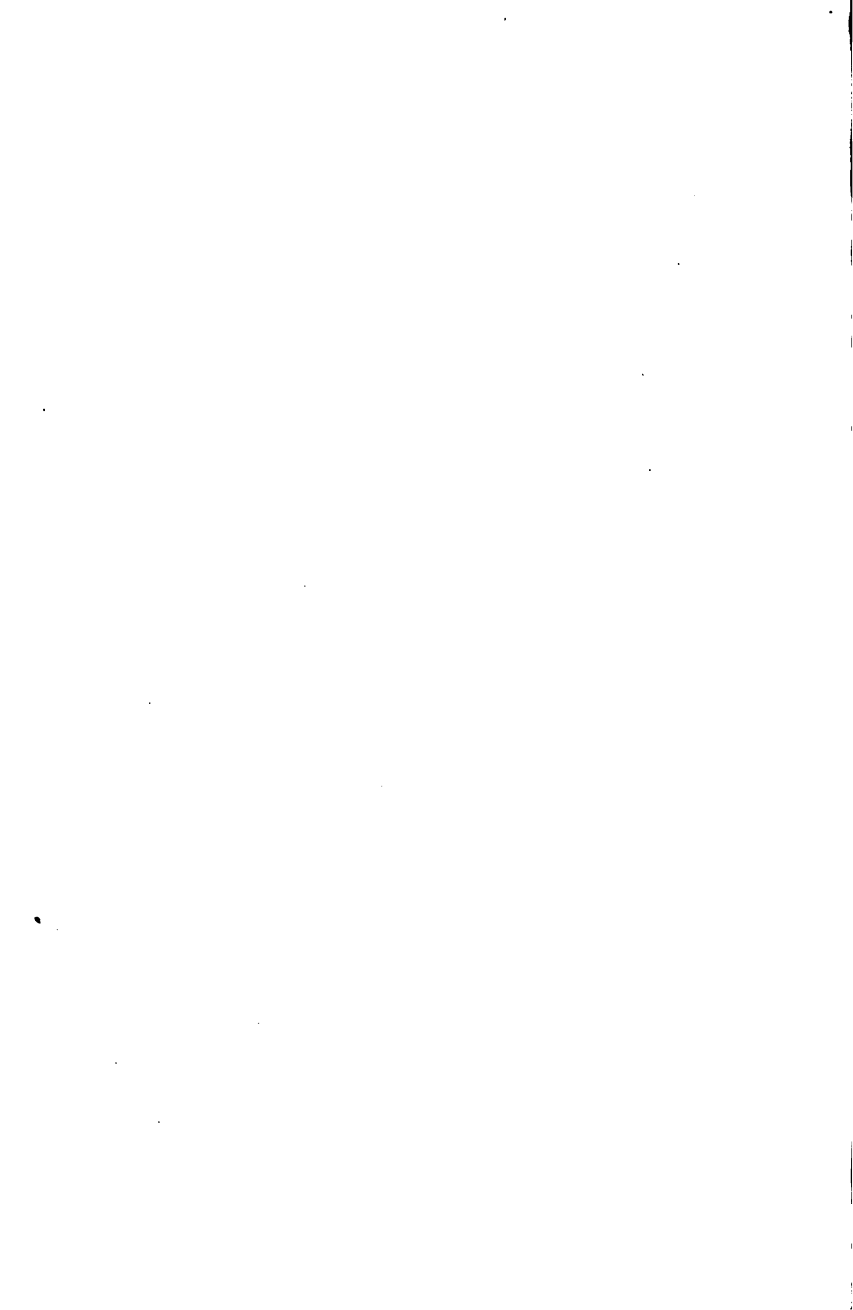
A Picture in Our Schoolroom

As I sit at my desk and write, I can see, if I look at the wall on my right-hand side, a copy of "The Angelus" by Millet.

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When I study this picture carefully, I seem to see the whole of the scene that it represents passing before my eyes. The autumn sun is setting, and the gloaming that is descending upon the plain will soon overtake the two peasants, who have been digging potatoes. Suddenly, the deep, solemn-toned bells are heard, pealing forth on the air. It is the Angelus bell, which tolls thrice a day to remind the people of the birth of the Savior. Both the man and his wife stop working and bow their heads in prayer. All the earth is clothed in a glorious beauty by the soft, yellow light of the sunset, and but for the bells, all is silent. Who knows but that the angels are hovering near, though unseen, ready to carry to the Almighty in heaven the prayers of these two faithful souls?

PART THREE
LITERATURE OUTLINE



PART THREE

LITERATURE OUTLINE

(Prepared by Lillian R. Hartigan)

INTRODUCTION

“ . . . And books, we know,
Are a substantial world both pure and good;
Round these, with tendrils strong as flesh and blood,
Our pastime and our happiness will grow.”

THE aims of this course are twofold: first, to work toward the development of right feeling, right thought, and right action. Secondly, to awaken in children an increasing love of noble literature through early and happy association with it.

If service is the only legitimate end of education, it is also its indispensable means. Every subject taught in the schools should be taught with direct reference to its service to others.

When a child is born into the world he finds himself surrounded by visible objects and invisible forces. In due process of time he learns that he is related to the things nearest him, to father and mother, to brother and sister, to the home, to other children with whom he associates. He learns that he is affected by all these and that he in turn affects them. As his powers develop, he learns that he is vitally related not only to things at hand, but also to things remote. When the child enters the school he finds himself a part of a larger social body than he has known before. Here are new relationships to establish; a larger social idea must prevail.

The only legitimate end that the child may hold for a recitation in any subject is to serve his classmates by

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directing their thinking, by enriching their lives with interpretative pictures, significant facts, and vital stories. When the idea of social unity is established in the school-room, each pupil being alternately the earnest teacher and the eager, expectant listener, then the school becomes the best preparation for life, because it is life itself, a life of aspiration and of service.

Reading is an art by which one mind moves other minds to act. This applies not only to the giving forth of memorized words, but also to the work done in the general reading period. The reader is the teacher. Every time a pupil recites or reads before his class he should be asked to teach his classmates something. Here it is the duty of the teacher so to work that something is impressed on the child's mind which he in turn may express to others.

In the first three grades the teacher should work to stimulate *right feeling*. Undoubtedly the first feeling aroused in a child is love of home, father, and mother. Dwell on this feeling — have the child tell little loving experiences, then take up the poems which deal with such. Now, go out from the home and touch on animals. Awaken the love and desire to protect God's creatures. Every child has a pet cat or dog or possibly a rabbit. Encourage conversation about their pets — what they are — what they do. The children are usually enthusiastic and eager to talk. Now they are ready to be told other people's feelings for the great outdoor creatures. Dwell not only on the poems to be memorized, but also on the suggested poems. Read a poem to the class — ask what it means, find out if any one has an experience like what the poet has expressed. If so, let the child tell the class; then, while the memory of the personal experience is fresh in the mind, let the child read the poem.

At this stage the child will begin to wonder and think

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why he should love and care for pets. Now comes the test of directing the reasoning. Thought has been in the teacher's mind, but not in the pupil's. It has been in the teacher's so that she might consciously awaken the foremost note, right feeling, in the pupil's.

Right thinking should be the dominant note throughout the fourth, fifth, and sixth grades. Here we find the child beginning to think and reason for himself. The eternal questions of "the what, the how, the why," have demanded recognition, and the child's mind has received them. To know why a poet has expressed his emotions and thoughts, the child must feel and think along with him. Devise a good method of approach and by so doing arouse the child's expectation. It will be wise to get an outlook upon the poem *as a whole* as soon as possible, for a boy sees a whole fire engine, a girl a whole doll, before the mind begins to analyze the parts. A child cannot learn everything at once. Therefore let the work be step by step; let the child get the spirit of the thing, then arouse thought and imagination by leading questions, pictures, or stories.

How can we stimulate the imagination in William Martin's "Apple Blossoms"? Take the following:

"Have you plucked the apple blossoms in the Spring?

In the Spring?

And caught their subtle odors in the Spring?

Pink buds bursting at the light,

Crumpled petals baby-white,

Just to touch them a delight!

In the Spring!"

Color appeals to a child; ask him what color he thinks apple blossoms are. "Do you think the crumpled petals are soft like velvet?" "Why does the poet call them *baby-white*?" Here you may find the child connecting

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the soft touch of the petal with the velvet smoothness of his baby brother's skin. How does he feel and think when he is permitted to hold his baby brother? Would he experience the same delight and pleasure in holding and touching the apple blossom?

Having awakened right feeling and right thinking in the lower grades, it remains for the teachers of Grades VII and VIII to promote *right action*. Up to this point we have been consciously educating and developing the inner life of children; now we must help them to express this growth in word and action. A skillful teacher will gradually unfold and reveal tendencies and aptitudes hitherto unrecognized, so that the wondering mind of the pupil will say, "Is that what it means?" "Is life like that?" "There is a character like me." "I like that poem." Literature represents life not only as it is, but as it may and ought to be. From literature a pupil may gain not only a refined pleasure, but also a knowledge of life and of himself. Literature will help him to find his real self, to recognize his strength and discover his weaknesses. In order to be worth while not only to himself but to the world, he might take and use the admonition over the temple at Delphi, "Know thyself," and then link with it Polonius' advice to his son, Laertes:

"To thine own self be true;
And it must follow as the night the day,
Thou canst not then be false to any man."

It may be noted that no mention has been made of the various forms of emphasis in vocal expression, i.e., pitch, inflection, force, and so on. This has not been done because, as a matter of fact, the important phase of this task of teaching literature is getting pupils to *think*. If this can be done, the expression will largely take care of

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itself. If thought and imagination have stimulated the child's mind, there will be an indefinable yet recognizable quality in the voice which expresses sympathy, understanding, and appreciation of the author's thought. For, after all, to read well is to express sincerely the thoughts and feelings that we have discovered behind the printed words.

Here it may be well to caution against the teaching of literature as a language lesson. Do not burden the lesson with grammatical work. Clear up only those difficulties which stand in the way of essential meanings, and never let it be forgotten that in literature words are always used with literary suggestiveness, not scientific precision. Don't overwork the dictionary. In literature, dictionary meanings do not always hold, and besides we grow to know the meaning of words through constant hearing and use. Encourage the habit of getting at the meaning of a word through the context. Reread the phrase containing the perplexing word, and by emphasis try to answer questions as to meaning.

The following paragraph hints at the way in which right feeling, thought, and action may be developed in the handling of a typical selection,—the "Gettysburg Address."

In the "Gettysburg Address," where can you stimulate right feeling? The love for neighbor — mankind — is stimulated by the phrase "all men are created equal," a love for country by the phrase "who gave their lives that that nation might live." Right thinking is aroused when we begin to ponder why "we cannot dedicate or hallow this ground." By tactful leading questions, the teacher can have the child think under and around Lincoln's words and not accept them merely on their face value. Why have the brave men living and dead consecrated it above

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our power to add or detract? When we have found out why they have done so, then it rests with us to discover what we can add. Then by right thinking and right action we can "dedicate ourselves to the great task remaining before us," so to feel, think, and be that we shall leave the world better for having worked in it.

.

"And grant it, Heaven, that all who read,
May find as dear a nurse at need,
And every child who lists my rhyme,
In the bright, fireside, nursery clime,
May hear in it as *kind* a voice,
As made my childish days rejoice!"

"A great bank of darkness envelops the world. Every true teacher is a torch bearer, advancing into that darkness. We cannot add to the general illumination of the world by extinguishing the torches of others."

GRADE I

"Who keeps one end in view makes all things serve."

1. To be memorized or studied by children. (Do not memorize more than four poems.)

Whole Duty of Children.....	Stevenson
A Thought.....	Stevenson
Looking Forward.....	Stevenson
My Bed is a Boat.....	Stevenson
A Good Boy.....	Stevenson
Rain.....	Stevenson
Bed in Summer.....	Stevenson
A Child's Morning Hymn.....	Coleridge
The Lamb.....	Black
Good Night and Good Morning.	Lord Houghton
Mary's Lamb.....	S. J. Hale
The Swing.....	Stevenson

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Shadowtown Ferry.....	Rice
The Little Star.....	Jane Taylor
A Boy's Song	James Hogg
Babyland	George Cooper

2. For reading to children:

The Nurse's Song.....	Blake
A Child's Thought of God.....	E. B. Browning
A Child's Evening Prayer.....	Coleridge
Autumn Fires	Stevenson
The Lamplighter.....	Stevenson
The Land of Counterpane.....	Stevenson
Winter Time.....	Stevenson
A Real Santa Claus.....	F. D. Sherman
Queen Mab.....	Hood

3. Books recommended:

Child's Garden of Verses.....	R. L. Stevenson
Verses for Children.....	Lucas
Poems Every Child Should Know.....	Burt
How to Tell Stories to Children	C. S. Bailey and C. M. Lewis
Under the Nursery Lamp.....	Anson D. F. Randolph

GRADE II

"Nothing worth while is ever accomplished without infinite labor and work."

1. To be memorized or studied by children. (Do not memorize more than four poems.)

Mother and Child.....	Eugene Field
Why Do the Bells for Christmas Ring?	Eugene Field
The Night Wind.....	Eugene Field
A Norse Lullaby.....	Eugene Field
The Land of Thus-and-So.....	James W. Riley

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Good Children Street.....Eugene Field
Sugarplum Tree.....Eugene Field
The Rock-a-by Lady.....Eugene Field
Wynken, Blynken, and Nod....Eugene Field
The Gingham Dog and the
 Calico Cat.....Eugene Field

2. For reading to children:

St. Francis and the Birds.....Longfellow
The Emperor's Bird's Nest.....Longfellow
The Four Winds.....Sherman
Shadow Children.....Sherman
Answer to a Child's Question...Coleridge
The Lost Doll.....Kingsley
The Pet Lamb.....Wordsworth
To a Butterfly.....Wordsworth
I Love Little Pussy.....Jane Taylor

3. Books recommended:

The Eugene Field Book
Child Life in Poetry.....Whittier
The Listening Child.....Thacher
The Golden Windows.....Richards
Uncle Remus.....Harris
Puss in Boots and Reynard,
 the Fox.....M. P. Chadwick
Æsop's Fables
Book of Knowledge

GRADE III

"It is not by regretting what is irreparable that true work is done, but by making the best of what we are. It is not by complaining that we have not the right tools, but by using well the tools we have."

1. To be memorized or studied by children. (Do not memorize more than four poems.)

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The Sandman.....	Vandegrift
How the Leaves Came Down...	Coolidge
The Corn Song.....	Whittier
The Children's Hour.....	Longfellow
Hiawatha's Childhood.....	Longfellow
Hiawatha's Sailing.....	Longfellow
Hiawatha's Friends.....	Longfellow
In School Days.....	Whittier
My Playmate.....	Whittier
The Barefoot Boy	Whittier
Daybreak.....	Longfellow
The Kitten and the Falling Leaves.....	Wordsworth
To a Butterfly.....	Wordsworth
Sweet and Low.....	Tennyson
The Brook.....	Tennyson
Songs from Pippa Passes.....	Browning

2. For reading to children:

Lucy Gray.....	Wordsworth
Fifty Famous Stories Retold....	Baldwin
Friends and Helpers.....	Sara J. Eddy
Just-So Stories.....	Kipling
The Child Musician.....	Austin Dobson
The Months.....	Sara Coleridge
Sunset Land.....	Joe Lincoln
A Child's Thought of God.....	E. B. Browning
The World.....	William B. Sands
The Wind in a Frolic.....	William Howitt
The Voice of the Grass.....	William Howitt
St. Christopher and the Christ Child.....	Howells

3. Books recommended:

Verses for Children.....	E. V. Lucas
Zuni Folk Tales.....	Cushing
Open Sesame: Books I and II	

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Prose and Verse for Beginners. . . Scudder
For the Children's Hour. . . . C. M. Lewis and C. S. Bailey
Book of Knowledge

GRADE IV

"A great poem is a fountain forever overflowing with the waters of wisdom and delight."

1. To be memorized or studied by children. (Do not memorize more than four poems.)

October's Bright Blue Weather. Jackson
The Mountain and the Squirrel. Emerson
The Windmill. Longfellow
All Things Bright and Beautiful. Alexander
Thanksgiving Day. Child
A Child's Thought of God. . . . E. B. Browning
A Visit from St. Nicholas. . . . Moore
Boy's Song. Hogg
Robin Redbreast. Allingham
The Village Blacksmith. Longfellow
The Sparrows. Thaxter
In March. Wordsworth
America. Smith

2. To be read by the children or to the children:

Thirty More Famous Stories
Retold. Baldwin
Stories from Andersen and Grimm
Robin Hood. Scribner Edition
Alice in Wonderland. Carroll
Alice Brand (from the Lady of
the Lake). Scott
Excelsior. Longfellow
The Birds' Christmas Carol. . . . Wiggin
Child Life in Poetry. Whittier
Child Life in Prose. Whittier
Paul Revere's Ride. Longfellow
Old Ironsides. Holmes

LITERATURE OUTLINE

GRADE V

"There is no substitute for thoroughgoing, ardent, and sincere earnestness."

1. To be memorized or studied by children. (Do not memorize more than four poems.)

Paul Revere's Ride.....	Longfellow
Inchcape Rock.....	Southey
Apple Blossoms.....	W. W. Martin
Brook Song.....	Riley
Farm Yard Song.....	Trowbridge
The Rainbow.....	Wordsworth
A Farewell.....	Kingsley
Under the Greenwood Tree....	Shakespeare
Going a Nutting.....	Stedman
Today	Carlyle
Old Ironsides.....	Holmes
Blow, Blow, Thou Winter Wind.	Shakespeare
Bugle Song.....	Tennyson
Lochinvar.....	Scott

2. To be read by the children or to the children:

Charge of the Light Brigade....	Tennyson
Incident of the French Camp...	Browning
The Ancient Mariner.....	Coleridge
The Tales of a Wayside Inn....	Longfellow
King Robert of Sicily	
The Birds of Killingworth	
The Bell of Atri	
Hervé Riel.....	Browning
Jackanapes (<i>Read to children</i>)...	Ewing
King of the Golden River (<i>Read to children</i>).....	Ruskin
Gulliver's Travels.....	Swift

STANDARDS IN ENGLISH

GRADE VI

"It is better to inspire the heart with a noble sentiment than to teach the mind a truth of science."

1. To be memorized or studied by children. (Do not memorize more than four poems.)

The Star-Spangled Banner.....	Key
The Sea.....	Barry Cornwall
Charge of the Light Brigade....	Tennyson
Hohenlinden.....	Campbell
Song of Marion's Men.....	Bryant
A Day of Sunshine.....	Longfellow
Ye Mariners of England.....	Campbell
The Wreck of the Hesperus....	Longfellow
Concord Hymn.....	Emerson
The Flag Goes By	Bennett
Incident of the French Camp....	Browning
Chiquita.....	Bret Harte
How They Brought the Good News from Ghent to Aix.....	Browning
He Prayeth Best.....	Coleridge
The Day is Done.....	Longfellow

2. To be read by the children or to the children:

The Voice of Spring.....	Felicia Hemans
The Leak in the Dike.....	Phoebe Cary
The Emigration of the Pilgrim Fathers.....	Edward Everett
The Pied Piper of Hamelin....	Browning
Ring Out, Wild Bells (In Memoriam).....	Tennyson
Stories from Homer and Virgil..	Alfred J. Church
Longing.....	Lowell
The Burial of Moses.....	Alexander
The Boy and the Angel.....	Browning

LITERATURE OUTLINE

King Solomon and the Ants....	Whittier
Tales from Shakespeare.....	Lamb
Legend of St. Christopher.....	H. H. Jackson
Pipes at Lucknow.....	Robert Lowell
The World is Too Much with Us.	Wordsworth
The Courtship of Miles Standish.	Longfellow

GRADE VII

"One half of education consists of knowing where to find knowledge."

1. To be memorized or studied by children. (Do not memorize more than four poems.)

Battle Hymn of the Republic...	Julia W. Howe
Columbus.....	Joaquin Miller
Abou Ben Adhem.....	Leigh Hunt
The Landing of the Pilgrims...	Felicia Hemans
To a Skylark.....	Wordsworth
To a Mountain Daisy.....	Burns
The Daffodils.....	Wordsworth
Snow Flakes.....	Longfellow
The Passing of Arthur.....	Tennyson

"And slowly answered Arthur from the barge:

The old order changeth, yielding place to new."

The Courtship of Miles Standish.	Longfellow
Thanatopsis.....	Bryant
Sir Galahad.....	Tennyson
The Antiquity of Freedom.....	Bryant
Vision of Sir Launfal.....	Lowell

"What is so rare as a day in June?"

2. To be read by the children or to the children:

The American Flag.....	Beecher
What Constitutes a State?.....	Sir William Jones
The Character of Washington..	Thomas Jefferson

STANDARDS IN ENGLISH

Nolan's Speech (Man without a Country).....	Hale
To the Dandelion.....	Lowell
Scrooge's Christmas.....	Dickens
Lay of the Last Minstrel.....	Scott
Stories of King Arthur and the Round Table.....	Beatrice Clay
The Legend of Sleepy Hollow...	Irving
The Hurricane.....	Bryant
The Shepherd of King Admetus.	Lowell
Breathings of Spring.....	Hemans
The Cloud.....	Shelley
St. John.....	Chap. xiv: 1-27
The Cotter's Saturday Night...	Burns
The Spacious Firmament.....	Addison
The Uprising of the North.....	T. B. Reed
The Explorer.....	Kipling

GRADE VIII

"The great poems of the world, the great books of the world, are written in invisible ink. It is your own personality which brings out the writing."

1. To be memorized or studied by children. (Do not memorize more than four poems.)

Recessional.....	Kipling
Address at Gettysburg.....	Lincoln
The Chambered Nautilus.....	Holmes
I Would Be True.....	Van Dyke
Breathes There the Man with Soul So Dead.....	Scott
(Lay of the Last Minstrel)	
Once to Every Man and Nation (The Crisis).....	Lowell
O Captain, My Captain.....	Whitman

LITERATURE OUTLINE

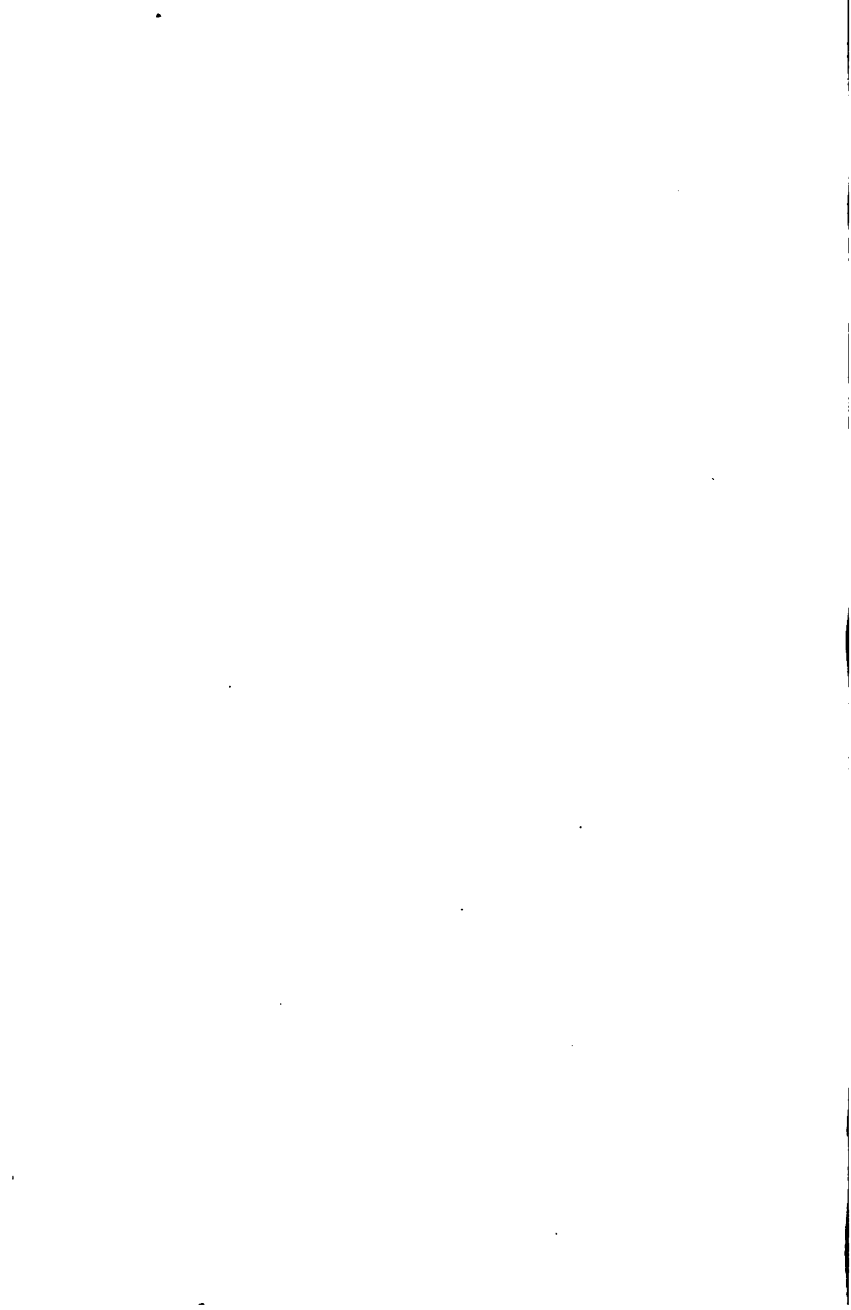
The Coastwise Lights of Eng-
land.....Kipling
Eve before Waterloo.....Byron
Song of the Chattahoochee.....Lanier
Flower in the Crannied Wall...Tennyson
To a Waterfowl.....Bryant
The Rhodora.....Emerson
Polonius's Advice (Hamlet, Act
I, Scene 3).....Shakespeare
St. Paul to the Corinthians....Chap. xiii: 1-13

2. To be read by children or to children:

A Definition of a Gentleman...Cardinal Newman
(The Idea of a University)
Extracts from Washington's
Farewell Address
South Carolina and the Union..Hayne
Reply to Hayne.....Webster
Supposed Speech of John Adams.Webster
England and Her Colonies.....Burke
Emmet's Vindication
The Marshes of Glynn.....Lanier
The Vision of Sir Launfal.....Lowell
Snow-Bound.....Whittier
Evangeline.....Longfellow
The Great Stone Face.....Hawthorne
Rip Van Winkle.....Irving
Treasure Island.....Stevenson
Apostrophe to the Ocean.....Byron
(Childe Harold, Canto IV)
The Bells.....Poe
The Perfect Tribute.....Andrews
Tad and His Father.....Bullard



APPENDIX



APPENDIX

A. PICTURE LIST

GRADE I

Adam, J.: The Cat Family.
Barnes, E. C.: Family Cares.
Bonheur, Rosa: Lions at Home.
Boughton, George H.: Pilgrims Going to Church.
Correggio: Holy Night.
Dupré, Jules: Escaped Cow.
Gardner, Elizabeth: Soap Bubbles.
Herring, J. F.: The Village Blacksmith.
Jacque, Charles Emile: Feeding the Chickens.
Keppers, J.: Feathered Pets.
Lambert: Kittens.
Landseer, Edwin: Saved.
Millet, Jean François: Nestlings; The First Step.
Murillo: Children of the Shell.
Parrish, Maxfield: Air Castles.
Smith, Jessie Wilcox: Illustrations.
Weber, Otto: Greedy Calves.
Longfellow in His Study.
Portrait of Longfellow; of Washington.
Christmas Subjects.
Illustrations for Mother Goose.

GRADE II

Bonheur, Rosa: Ploughing.
Bremen, Meyer von: The Pet Bird.
Dupré, Jules: The Haymakers.
Holmes, G. A.: Can't You Talk?
Israels, Josef: Motherly Cares.
Millet, Jean François: Feeding Her Birds.
Ranouf, E.: The Helping Hand.
Rotta, Antonio: Pussy's Temptation.

APPENDIX

Smith, Jessie Wilcox: Rain, rain, go away.

Her pictures of children.

Stevens, A. B.: The Broken Flower Pot.

Swinstead, G. H.: The First Step; The Trial of Patience; The Country Joiner.

Christmas Subjects.

GRADE III

Bonheur, Rosa: Brittany Sheep.

Bremen, Meyer von: Toll Paid Here.

Breton, Jules: The Song of the Lark.

Brooks: Grace Darling.

Dupré: In the Pasture.

Jameson, M.: The Fisherman's Daughter.

Landseer, Edwin: A Pair of Nutcrackers; Shoeing the Horse.

Lins, Adolph: Song without Words.

Millet, Jean François: The New-born Calf; The Churner.

Morgan, J.: A Heavy Load.

Raphael: Madonna of the Chair.

Reni, Guido: The Aurora.

Portraits of Raphael; Phoebe Cary.

GRADE IV

Bonheur, Rosa: Changing Pastures; Denizens of the Highlands.

Bremen, Meyer von: Who'll Buy a Rabbit? Wounded Lamb.

Douglass, Edwin: Aldernay.

Dupré, Jules: Pitching Hay; In the Open Country; The Prairie.

Greuze, Jean Baptiste: Girl with Apple.

Landseer, Edwin: The Connoisseurs; Wild Cattle of Chillingham.

L'Hermitte, Leon: Paying the Harvesters.

Mason, George: Harvest Moon.

Mauve, Anton: In Charge of the Flock; Sheep Going to Pasture;
The Returning Sheep.

Millet, Jean François: The Shepherdess; Going to Work;
Sheep Shearing.

Ruysdael, Jacob: The Windmill.

The Boy Columbus.

Portrait of Edwin Landseer; Abraham Lincoln; Longfellow.

Christmas Subjects.

GRADE V

Benner, Jean: Shady Corner at Capri.

Bonheur, Rosa: An Old Monarch.

Breton, Jules: The Reapers; Summer Day.

Chica, E. I.: Race of Roman Chariots.

Dupré, Jules: Haymaker's Rest.

Gérôme, J. L.: Circus Maximus.

Haquette, G.: Drawing the Nets (Copley).

Millet, Jean François: The Sower; Calling the Cows.

Murillo: Fruit Venders.

Ostade, Isaac van: Camp in Holland (Copley).

Rembrandt: The Mill.

St. Gaudens: Shaw Memorial.

Troyon, Constance: Return to the Farm; In the Woods.

Van Marcke, E.: Cattle in a Marsh.

Portraits of Webster; Audubon.

Christmas Subjects.

GRADE VI

Bonheur, Rosa: Brittany Cattle.

Boughton, George H.: The Return of the Mayflower.

Bouveret, Dagnan: At the Watering Trough.

Breton, Jules: The Washerwoman.

Corot, Jean Baptiste: Spring.

Dupré, Julien: The White Cow.

Hoffman, Heinrich: Christ and the Doctors.

Homer, Winslow: Fog Warning.

Knight, Ridgeway: Calling the Ferryman.

Laux, M.: A Resting Place; Swallows.

Le Rolle, H.: By the Riverside; The Shepherdess.

Millet, Jean François: Potato Planting.

Morgan, F.: The Tug of War.

Murillo: Melon Eaters.

APPENDIX

Pasini: Curiosity.

Steffeck: Queen Louise and Her Sons.

Thorwaldsen, Bertel: The Lion of Lucerne.

Turner: The Grand Canal, Venice.

Rome: Forum; Coliseum; Arch of Titus; Vatican; St. Peter's.

Florence: Cathedral; Giotto's Tower; Doors of Baptistry.

Venice: St. Mark's; Doge's Palace; Grand Canal; Rialto;
Bridge of Sighs.

Spain: The Alhambra.

Cathedrals: Amiens; Cologne; Canterbury; Notre Dame;
Milan; York.

Portraits of Hawthorne; Hamilton; Whittier; Columbus.

GRADE VII

Abbey, Edwin: Quest of the Holy Grail (Copley).

Angelo, Michael: David.

Barclay, Edgar: Old Steps at Capri.

Bonheur, Augusta: Cows at a Watering Place.

Breton, Jules: End of Labor.

Chapu, H. M.: Jeanne D'Arc.

Corot, Jean Baptiste: The Willows.

Donatello: David; St. George.

Landseer, Edwin: Monarch of the Glen.

Flameng, A.: Fishing Boats at Dieppe.

Leutze, E.: Washington Crossing the Delaware.

Millais, John Everett: The Princes in the Tower.

Millet, Jean François: The Gleaners.

Robbia, Luca della: Singing Children.

Sarto, Andrea del: St. John.

Schreyer, Adolph: The Arabian Chargers.

Titian: Presentation of the Virgin.

Trumbull, John: The Signing of the Declaration of Independence; Alexander Hamilton; The Surrender of Burgoyne.

Turner: The Fighting Téméraire.

Arabian Nights: Illustrated by Maxfield Parrish.

Vecchio, Palma: Santa Barbara.

Watts, G. F.: Galahad.

Bronze Statue of King Arthur at Innsbruck.

**England: Houses of Parliament; Tower of London; Windsor;
Westminster Abbey.**

GRADE VIII

1. Comparison of several works by the same artist, for example:

Joseph Mallord W. Turner: Fighting Téméraire.
Slave Ship (Museum of Art,
Boston).
Dido Building Carthage.

Jean François Millet: Sower.
Gleaners.
Shepherdess.
Man with the Hoe.

Raphael: Madonna della Sedia.
Madonna Grand Duca.
Transfiguration.

**Works of other artists, viz., Rosa Bonheur, Copley,
Stuart, Winslow Homer, Whistler, Sargent.**

2. Works of art in Boston:

Shaw Memorial — St. Gaudens.
Death and the Sculptor — French.
Public Library Decorations.
Treasures in Museum of Fine Arts.

3. A list of twelve famous paintings and the galleries where they are:

Angel Heads: Sir Joshua Reynolds.
National Gallery, London.
Assumption of the Virgin: Titian.
Academy, Venice.
Aurora: Guido Reni.
Rospigliosi Palace, Rome.
Descent from the Cross: Rubens.
Cathedral, Antwerp.

APPENDIX

Holy Night: Correggio.

Dresden Gallery.

Last Supper: Leonardo da Vinci.

Monastery Santa Maria delle Grazie, Milan.

Madonna della Sedia: Raphael.

Pitti Gallery, Florence.

Madonna di San Sisto: Raphael.

Dresden Gallery.

Madonna of Murillo.

Pitti Gallery, Florence.

Night Guard: Rembrandt.

Museum, Amsterdam.

Santa Barbara: Palma Vecchio.

Santa Maria Formosa — Venice.

Three Fates: Drawn by Michael Angelo.

Pitti Gallery, Florence.

B. COMMON ERRORS AND THEIR CORRECTION

The following table appears in a report recently submitted by Professor Charters on the range of grammatical errors occurring in the schools of Kansas City, Mo. This table, and a discussion of it, may be found in the Semi-annual Report of the Division of Reference and Research, Department of Education, New York City (Publication No. 12). It is entered here for the purpose of bringing home to teachers what has been said a dozen times in this course — that the range of children's errors *is a limited one*. Note that errors in the use of the verb (errors 8 to 13) make up *fifty-seven per cent* of the total.

WORKING LIST FOR ORAL ERRORS USED BY TABULATORS, AND NUMBER AND PERCENTAGES OF EACH KIND OF ERROR

	Error	Illustration	Total	
			per cent.	Error Error
1.	Subject of verb not in nominative case.....	Us girls went	253	4
2.	Predicate nominative not in nominative case.....	They were John and HIM. It is ME.	118	2
3.	Objective of verb or preposition not in objective case	She gave it to Martha and I	85	1
4.	Wrong form of noun or pronoun.....	SHEEPS. THEIRSELF. The problem WHAT is	106	2
5.	First personal pronoun standing first in series....	ME and HIM.....	108	2
6.	Failure of the pronoun to agree with its noun in number, person, and gender	Nobody can do what THEY like	20	0
7.	Confusion of demonstrative adjective and personal pronoun	THEM things.....	190	3
8.	Failure of verb to agree with its subject in number and person	There IS six. You WAS.....	331	14
9.	Confusion of past and present tenses.....	She GAVE us four. He ASK me.....	93	2
10.	Confusion of past tense and past participle.....	I SEEN. I HAVE SAW	1,426	24
11.	Wrong tense form	ATTACHED. HAD OUGHT.....	294	5
12.	Wrong verb	Lay for LIE. AIN'T GOT. Confusion of CAN and MAY, SHALL and WILL.....	732	12
13.	Incorrect use of mood.....	If I WAS in your place.....	20	0
14.	Incorrect comparison of adjectives.....	JOYFULLEST. BEAUTIFULER. MORE BETTER. WORSEER	38	1
15.	Confusion of comparatives and superlatives.....	She is the TALLEST (of two).....	9	0
16.	Confusion of adjectives and adverbs.....	He looked up QUICK. That THERE book.....	263	4
17.	Misplaced modifier	He ONLY went two miles	17	0
18.	Double negative	He ISN'T HARDLY old enough	632	11
19.	Confusion of preposition and conjunction.....	He talks LIKE he is sick	14	0
20.	Syntactical redundancy	Mother SHE said so. Where is it AT?	593	10
21.	Wrong part of speech due to similarity of sound...	I would OF KNOWN. THEY for THERE.....	41	1

APPENDIX

LANGUAGE GAMES AND DRILLS

These drills are based on the following principles:

1. *Repetition.* That we speak the language we hear is axiomatic. In order to establish correct habits of speech, the ear must learn to recognize and expect accepted forms. Then, given reasonable opportunity for practice, the tongue will reproduce them naturally. Therefore much repetition is necessary.

2. *Interest.* The drill should be made interesting to the end that attention may be effortless and recollection pleasant. In fact, the play's the thing.

3. *The Mind.* There should be some apparent occasion for the use of the required expression.

4. *The Body.* Bodily movement associated with mental activity strengthens and fixes impressions.

Drill 1

"I threw it," not "I tru it."

Pupils in seats as usual. One child has a bean bag.

Teacher (calling from cards). "Sadie."

Pupil (tossing bag). "I threw it to Sadie."

Teacher (from cards as before). "Tony."

Sadie (tossing). "I threw it to Tony."

Continue until every child has had his turn. The accidentally long or short tosses add to the fun. Practical variations will readily occur to the teacher.

Drill 2

Leader. "I've thought of a word that rhymes with 'door.'"

Jimmie. "Is it part of an apple?"

Leader. "No, it isn't 'core.'"

Ethel. "Is it what I did to my dress?"

Leader. "No, it isn't 'tore.'"

Jean. "Is it what lions do?"

Leader. "Yes, it is 'roar.'"

Now, Jean, the successful, "thinks of a word," and the guessing continues by definitions.

This game never fails to give pleasure. Ideas struggle for expression in comprehensible definitions, and the rhythmic formula "No, it isn't —," repeated again and again, makes the correct verb form pleasantly familiar.

Drill 3

Drill on Use of "Saw"

Place a number of objects on teacher's desk.

Have a row of children pass the desk and tell what they saw.

Limit them to the number of objects they must tell, by saying:

"You may tell two objects."

"You may tell three objects," etc.

The next child may tell four objects.

Look out for careful placing of "and."

"I saw a cap." (Not "sorra cap.")

"I saw a cap *and* a book."

"I saw a book, a marble, a top, *and* a ball."

In like manner:

take — took

find — found

bring to me — brought

Drill 4

GAME 1

Teacher. "Today I'm going to play borrowing. John, lend me your umbrella."

John. "I ain't got no umbrella."

Katie. "I have no umbrella." Etc.

GAME 2

Teacher. "Mary and Alice may walk across the room. Mary, tell me what you and Alice did."

Mary. "Me and Alice walked across the room."

Alice. "I and Mary walked across the room."

Teacher. "The polite way is to name Mary first."

APPENDIX

Alice. "Mary and I walked across the room."

Teacher. "Alice told me very nicely. Mary, you tell me."

Other corrections may be taken up in this way.

Drill 5

A child stands in the corner blindfolded. Another pupil stands beside him not blindfolded. A third child steps up and taps the first one on the back. Number one says, "Who is it?" The child who did the tapping says, "It is I." The blindfolded pupil then gives the name of the child he thinks it is. If he guesses correctly, the pupil not blindfolded says, "It is he" or "It is she." If not, he says, "It is not she," or "It is not he."

Drill 6

To correct common errors, such as these: "*I seen it*"; "*he done it*"; "*me and him*"; "*I got it off him*," etc.

Hold up a book or pencil. Ask these questions of different pupils: "What do you see?" "What did he see?" "What has he seen?" "What have they seen?" "What did they see?" The answers to these questions and many more of the same type will call for the correct use of *see, saw, seen*.

"What did John and you see?" "What did he and you see?" These questions call for answers with the correct use of "*he and I*."

"Mary, get a ruler from Annie." "From whom did you get the ruler?" "From whom did Mary get the ruler?" This may be continued, calling on different children and making use of different objects. "Where did you get it?" "Where did I, he, she, we, they get it?" The answers to questions of this sort will teach the children to use *from* instead of *off*.

Drill 7

GAME 1. Drill on "*I haven't any*," or "*I have no*."

"You may tell me about some things which you haven't. If you haven't a book, how would you tell me?"

"I haven't any book."

"Tell it another way."

"I have no book."

"I haven't any ink."

"I haven't any pen."

"I haven't a paper."

"I haven't a crayola."

"I have no pen."

"I have no paper."

"I have no crayola."

GAME 2. Use of "*doesn't*."

"Tell me some things your mother doesn't do; your father; your teacher; a squirrel; a robin."

"My mother doesn't talk English."

"My mother doesn't work in the mill."

"My mother doesn't start the fire."

"My mother doesn't chop wood."

"My mother doesn't like dirty boys."

Drill 8

Oral Dictation — Correct Verb Forms

"John, go to the closet, get a ruler, and put it on Mary's desk. Tell me what you did."

"I *went* to the closet, *got* a ruler, and *put* it on Mary's desk."

"Mary, go to my desk, get two pencils, an eraser, and a key, and give them to Miss ——. Tell me what you did."

"I went to your desk, got two pencils, an eraser, and a key, and gave them to Miss ——."

Drill 9

Requests. Planned to eliminate the habits "*Please*, may I change my seat?" and "*Can*."

"Miss ——, may I change my seat?"

"Miss ——, may I go home at eleven o'clock?"

"Miss ——, may I have another paper?"

"Miss ——, may I have a book?"

"Miss ——, may I leave the room?"

"Miss ——, may I close the window?"

APPENDIX

Drill 10

Use of "*Isn't*"

Have a list of words on the board. A child steps out of the room, while one of the class goes to the board and selects a word. Then the first child comes in, and points to the word he thinks the boy selected, and asks:

"Is it 'every'?"

"No, it isn't 'every,'"

or

"Yes, it is 'every.'"

Drill 11

Game of Fortune Telling. Correct Use of "*Saw*"

To play this game the class should be divided into fortune seekers and fortune tellers. On the teacher's desk should be many pieces of paper, each having a picture on the under side; the upper side should be blank.

Each fortune seeker in turn should go to the desk, take a paper, peep at the under side, and then, turning to a fortune teller, say what he saw. The fortune teller should at once tell the seeker's fortune. Thus, if a fortune seeker should say, "I was a ship," the fortune teller should say, "You will be a sailor."

The following suggestions will help in the beginning, but the teacher and pupils should be able to think of other pictures and fortunes:

"I saw a club."

"You will be a policeman."

"I saw a hat."

"You will be a milliner."

"I saw a ladder."

"You will be a fireman."

"I saw an automobile."

"You will be a chauffeur."

Drill 12

A Group of Similar Games

GAME 1. This game is like a spelling match. The teacher gives out the following words, one by one:

a bubble

a tulip

a riddle

a potato

a whistle

a wagon

APPENDIX

a lesson
a bean bag
a horn

a picture
a ball
a leaf

a kite
a flag
an answer

The pupil whose turn it is should reply instantly, choosing the most fitting answer from the following sentences. It is a failure to hesitate or to give the wrong answer:

I grew it.
I threw it.

I blew it.
I drew it.

I flew it.
I knew it.

GAME 2. For another game, the teacher may give out the same words, and the pupil whose turn it is may respond instantly with one of the following questions:

"Have you ever known one?"

"Have you ever blown one?"

"Have you ever shown one?"

"Have you ever flown one?"

"Have you ever thrown one?"

"Have you ever grown one?"

GAME 3. Make up a similar one for the class to play, using these words:

bought
thought
fought

caught
taught
brought

GAME 4. A similar game may be made, using the following sentences, only there will be no rhyming words in it:

I saw it.
I did it.
I chose it.
I wrote it.
I broke it.
I tore it.
I wore it.
I spun it.
I drank it.

I stuck it.
I drove it.
I ate it.
I lost it.
I took it.
I gave it.
I sang it.
I hit it.
I bit it.

I shook it.
I swung it.
I rang it.
I dug it.
I said it.
I showed it.
I strung it.
I wove it.

APPENDIX

WORDS FREQUENTLY MISPRONOUNCED

This list is suggestive only.

GRADE IV

address	end	just	throat
again	evening	knew	through
against	father	nothing	told
and	February	often	tomorrow
apron	follow	parade	towards
because	fourth	pen	Tuesday
been	gave	picture	using
beginning	geography	polite	walking
bouquet	give	rhubarb	was
catch	has	saw	which
chimney	have	something	window
could have	hold	stayed	with
couldn't	into	ten	writing
didn't	iron	thread	you
drowned	Italian	three	
elm	I wish	threw	

All words ending in "ing "

GRADE V

across	elegant	kept	strength
arctic	eleven	length	strongest
arithmetic	elm	moving	subtraction
ask	escape	no	ten
attack	February	nobody	three
aunt	flew	nothing	through
been	geography	often	thrown
catch	get	other	Tuesday
comfortably	getting	pen	vegetables
crept	got	perhaps	vicious
desk	guessed	promoted	Wednesday
drawing	height	reading	what
eighth	just	slept	when

APPENDIX

where	why	with	yet
which	winding	writing	
white	window	yes	

All words ending in "ing"

GRADE VI

again	blouse	forehead	soldier
against	blue	just	strength
attacked	captain	length	theater
aunt	catch	library	wharf
arctic	chimney	often	when
because	drowsed	pen	while
been	engine	saw	

All words ending in "ing"

GRADE VII

allies	duty	hoist	pillow
arithmetic	elm	horse	poem
athletic	every	idea	saucy
berry	faucet	kettle	student
bureau	February	library	telephone
cellar	gather	many	thought
clothes	government	mountain	Tuesday
coffee	height	new	window
creek	history	nothing	

All words ending in "ing"

GRADE VIII

amateur	drouth	iron	since
architect	extraordinary	Italian	soda
at all	forbade	italic	steady
attorney	genuine	learned (a)	stupid
bade	geography	leisure	sirup
bouquet	glacier	loam	thought
catch	haunted	mischievous	throat
column	illustrate	neuralgia	
deaf	influence	potato	

All words ending in "ing"

APPENDIX

C. MODEL LETTER FORMS

The two forms entered below have been adopted as official standards in the Boston Public Schools. They are used here through the courtesy of the Committee on Standards in English, Mr. Charles L. Hanson, Chairman.

MODEL FORM OF FRIENDLY LETTER

316 Summit Street,
Pomona, Cal.,

September 2, 1913.

Dear Marion,

Mother and I reached home yesterday after our visit of three months in the East. Although we had a pleasant time with our relatives in Maine and Massachusetts, we are glad to be at home once more.

The peaches and plums are ripe now, and we spend all day on the ranch helping the men gather the crop. I wish that you could be here to help eat our peaches, but I suppose you are enjoying your good Massachusetts apples.

Give my love to your mother and write soon.

Your loving friend,

Helen Garland.

MODEL FORM OF BUSINESS LETTER

321 Beacon Street,
Boston, Mass.,

January 20, 1914.

Charles Lowell & Company,
36 State Street,
Boston, Mass.

Dear Sirs:

In reply to your advertisement in today's *Herald* for a clerk in your office, I wish to submit my application.

I am fourteen years of age and am a graduate of the Prospect

APPENDIX

School. My report card shows my standing in arithmetic and spelling. This letter is a specimen of my handwriting.

I refer to Mr. John L. Stevens, principal of the Prospect School, and to the Rev. George Chase, 25 Wilson Road, Boston.

Trusting that you will consider my application favorably, I am,

Respectfully yours,

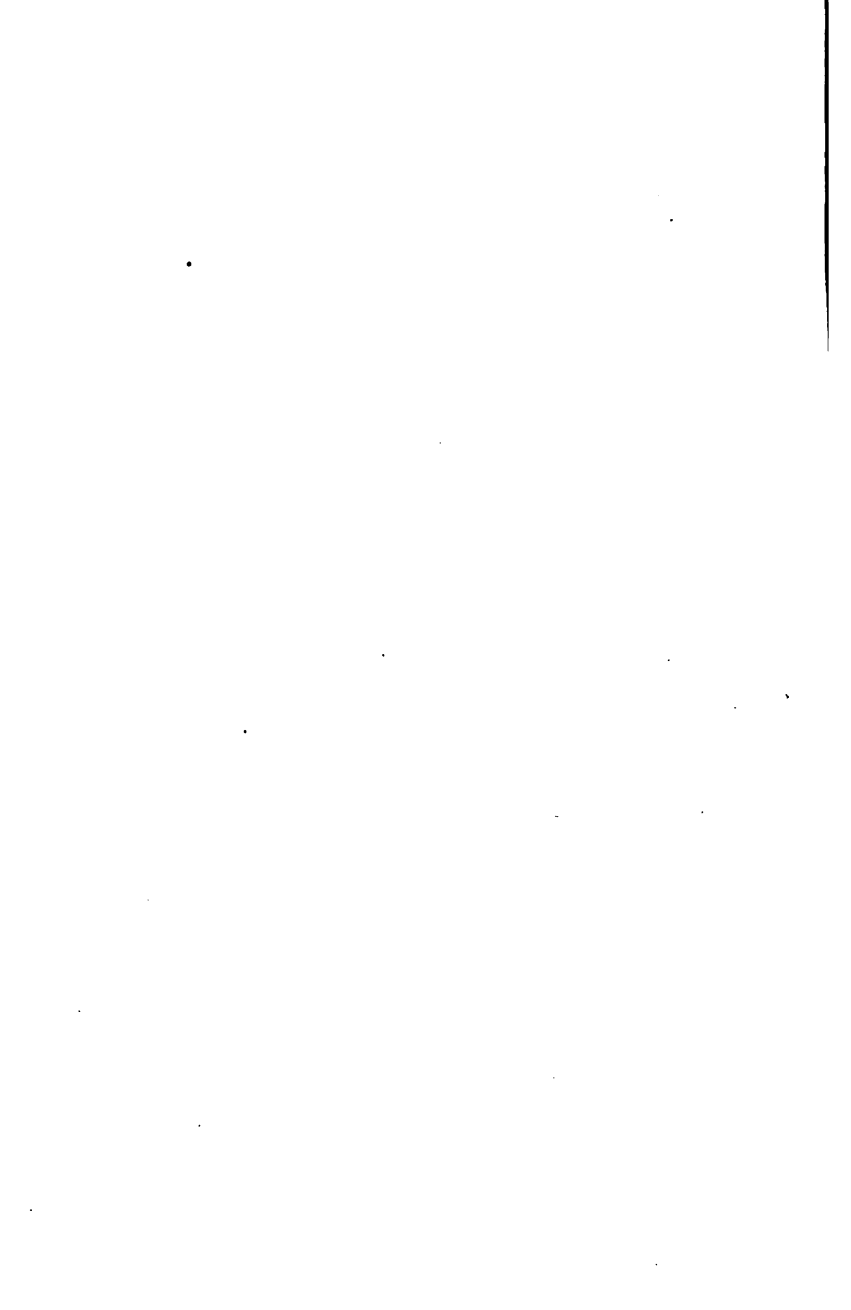
Richard H. Williams.

D. TIME ALLOTMENT IN LANGUAGE

	Minutes weekly.	
Grade I	100	All oral
Grade II	100	One fourth written, three fourths oral
Grade III	100	One fourth written, three fourths oral
Grade IV	150	One third written, two thirds oral
Grade V	150	One third written, two thirds oral
Grade VI	120	One half written, one half oral
Grade VII	120	One half written, one half oral
Grade VIII	120	One half written, one half oral

The above schedule does *not* include time for grammar. The suggestions as to the proportion of time to be spent on oral and on written work need not be taken too literally. It is important, however, to give to oral work about the amount of time indicated.

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